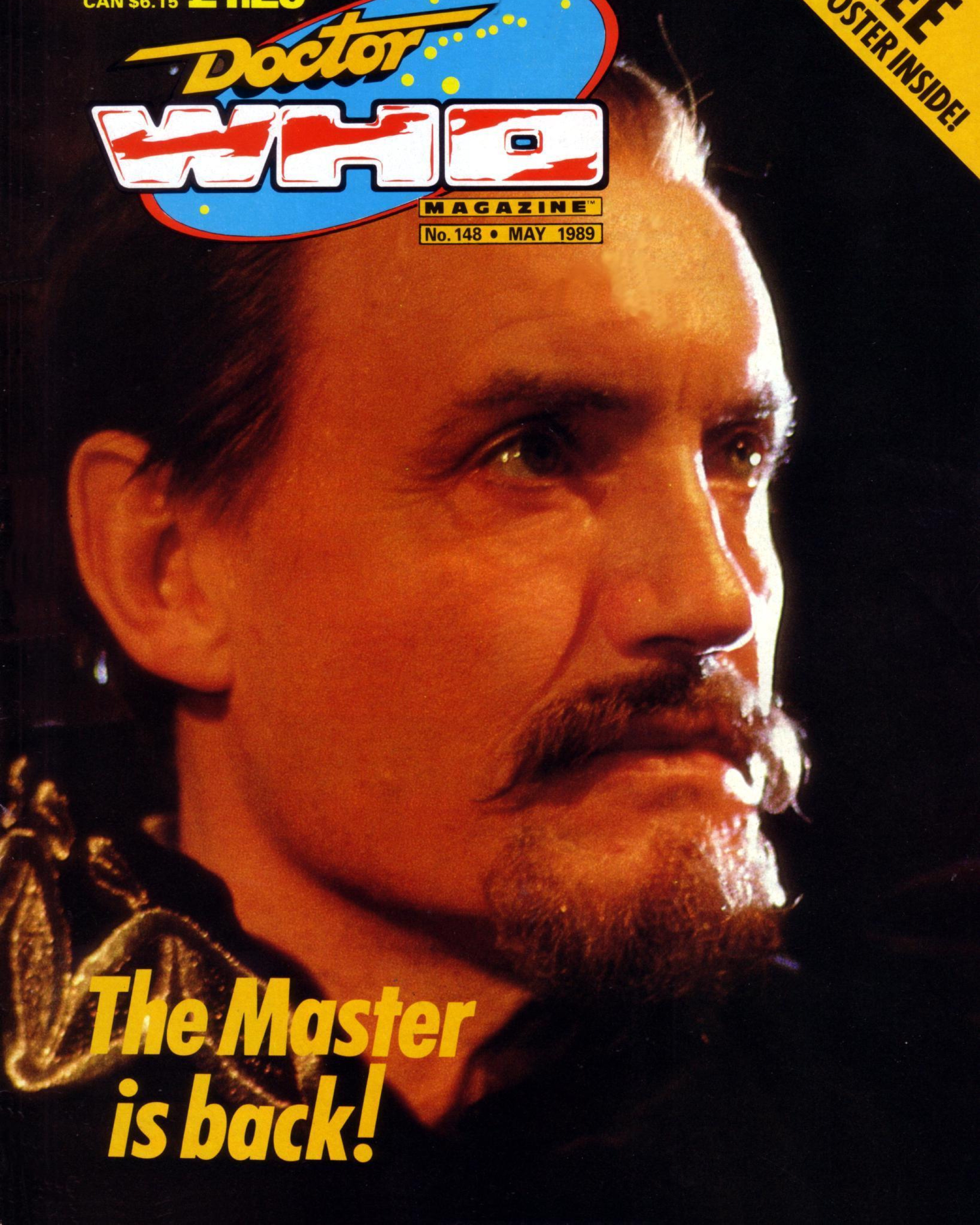
MARVEL
U.S. $4.75
CAN $6.15
£1.25

Doctor WHO MAGAZINE™

No. 148 • MAY 1989

FREE GIANT POSTER INSIDE!



The Master is back!

MATRIX DATA BANK

After last issue's look at the twenty-fifth season, we step back into our time machine for this issue's selection. First off is a request from Jamie Read of Merseyside who wants to know what the full rules for the Trilogic Game (as seen in *The Celestial Toymaker*) are.

LOGICAL STEPS

Basically, the game is played on a triangular board with three or more counters of different sizes. The object is to move the pile of counters, arranged largest at the bottom to smallest at the top, from one corner of the triangle to another so that they end up in the same piled sequence as you started.

Only one counter can be moved at a time, a larger counter cannot be placed on a smaller counter and the game must be completed in a fixed number of moves. The list of number of counters and moves is as follows: 3 counters = 7 moves, 4 = 15, 5 = 31, 6 = 63, 7 = 127, 8 = 255, 9 = 511 and 10 = 1023. The game played by the Doctor was with ten counters. Versions of this game can be found in toyshops, so happy hunting.

SEEDS OF CHANGE

Moving on to videos now and Andrew Smith from Coventry has noticed that a part of his copy of *The Seeds of Death* seems to be different from a clip he saw on the *Fifty Years of TV Entertainment* show. On the latter, the clip was accompanied by a scraping sound while his video has a sort of whirring/humming noise.

The reason for this is that the clip was not taken from the original version of *The Seeds of Death*, but from a clip shown on the *Whose Doctor Who* Documentary of 1977. In this programme, the excerpt was followed by a brief piece on sound effects and the real sound was overlayed with Dick Mills making a different noise to illustrate how it can be done.

CLOSING TITLES

Still on the subject of *The Seeds of Death*, Tim Gambrell from Bristol asks whether the closing titles of just a blank screen were especially shot for the video, as other titles have a picture of some description to go with the captions and music.

The answer here is yes and no. The titles were specially done for the video, because they have to credit people who appear in earlier episodes but not in the final episode; plus, most *Doctor Who* closing titles from the black and white years were simple captions against a black background. There are some exceptions (for example *The Web of Fear*, where an image of the web pulsing was overlaid) but on the whole captioning was plain and simple.

TIME FIX

Next up, Michael Giddins from Rochdale writes to ask why in *The Pyramids of Mars*, Sarah says she is from 1980. He has always assumed that she was from the early 70s, as that was the time she joined the programme.

This is one of those points that you can either accept or reject, depending on your viewpoint. The UNIT stories were always intended to be set at some point in the not too distant future – for example, in *Terror of the Zygons*, the Brigadier refers to the Prime Minister as "Madame" and the technology of *Ambassadors of Death* was in advance of 1970. When Sarah says she comes from 1980, that is presumably the date that she would call "now". Whether that can therefore be taken as the date of *The Time Warrior*, when she first joined the Doctor, is debatable. I tend to favour that the earthbound period of *Invasion of the Dinosaurs* to *Robot* is late 1979, early 1980, with *Terror of the Zygons* also taking place in 1980.

Matrix Data Bank compiled by David Howe. If you have any queries about Doctor Who, *write to Matrix Data Bank, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Due to volume of mail we're sorry, but we can't give personal replies.*

Peri (Nicola Bryant) seems unimpressed with the Doctor's attempts to repair the TARDIS chameleon circuit in *Attack of the Cybermen.* Saward Interview, Page 9.

INTO THE VORTEX

The gods preside in *The Greatest Show in the Galaxy*.

"Perhaps I could get the hang of it . . ."
The Doctor, *The Seeds of Death*

I hope you enjoy the contents of this month's issue, with an all new special effects article and massive poster. Never let it be said that ***Doctor Who Magazine*** is ungenerous!

It's a daunting thought that in nearly ten years of covering ***Doctor Who,*** this magazine seems to have barely scratched the surface of the material available on the programme. With all the **Season Surveys** now in, the ideas for further articles and improvements are numerous, diversified and at times, entertaining; more than anything else, they've reflected the feelings of a demanding but dedicated readership with a wide age range across the globe. As we get down to process the surveys, I'd like to thank everyone who put pen to paper to contribute their votes.

I'm delighted to announce that from **Issue 150** we're beginning a series of occasional articles on the design work of **Barry Newbery,** whose contribution to the look of the Hartnell Years is near legendary. The series, produced in conjunction with the designer, will cover every story Mr Newbery worked on, accompanied by a range of never before printed photographs.

As we look forward to **Season 26** with the return of the Master and a host of new monsters and enemies for the Doctor, it's also a good time to be looking back at some of the best moments in *Doctor Who's* twenty-five-year history. We may not have covered everything yet, but we're getting the hang of it . . .

GALLIFREY GUARDIAN
Keeping you up to date on Season 26, the stage play, satellite television, merchandise, Rel-Time *and more* **4**

INTERVIEW: ERIC SAWARD
The former Who *script writer talks about* Attack of the Cybermen *and his work on the show* **9**

TRAVELLING COMPANIONS: FROBISHER
A special interview with the shape-changer, compiled with the help of Colin Baker and Steve Parkhouse **12**

ON LOCATION
We take a look back at a day's recording of Silver Nemesis *at Arundel Castle* **14**

SEASON 25 SPECIAL EFFECTS
A complete rundown on how BBC Visual Effects co-ordinated the magic that made up much of Season 25 .... **16**

INVADERS FROM GANTAC
Alan Grant takes the Doctor into danger on Earth, with art by Martin Griffiths and Cam Smith **23**

YOU ON *WHO* **31**

INTERVIEW: T.P. McKENNA
An audience with the Captain **33**

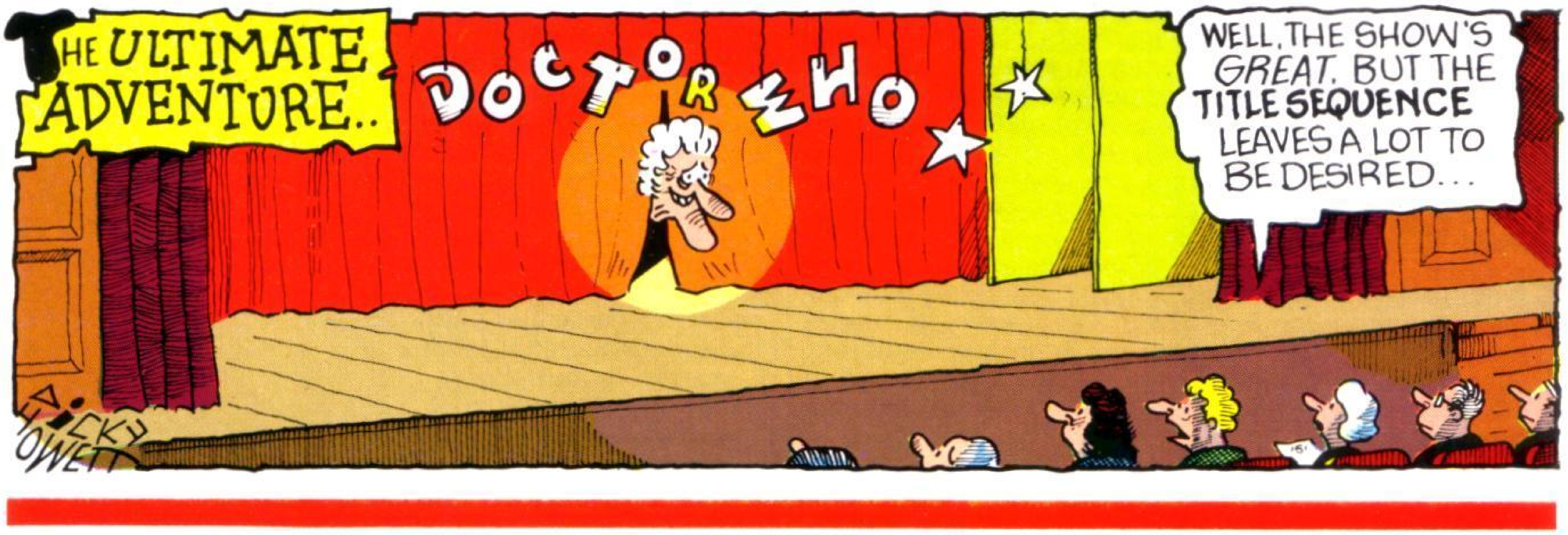
REVIEW: *THE OFFICIAL DOCTOR WHO AND THE DALEKS BOOK* **34**

EPISODE GUIDE
Tom Baker: Season 12 .... **35**

Editor/Designer: **John Freeman**
Assistant Editor: **Louise Cassell**
Design Assistance: **Gary Gilbert**
Production: **Jez Meteyard**
Advertising: **Julie Hughes**
Advisor: **John Nathan-Turner**
Magazine Group Editor: **Sheila Cranna**
Publisher: **Stan Lee**

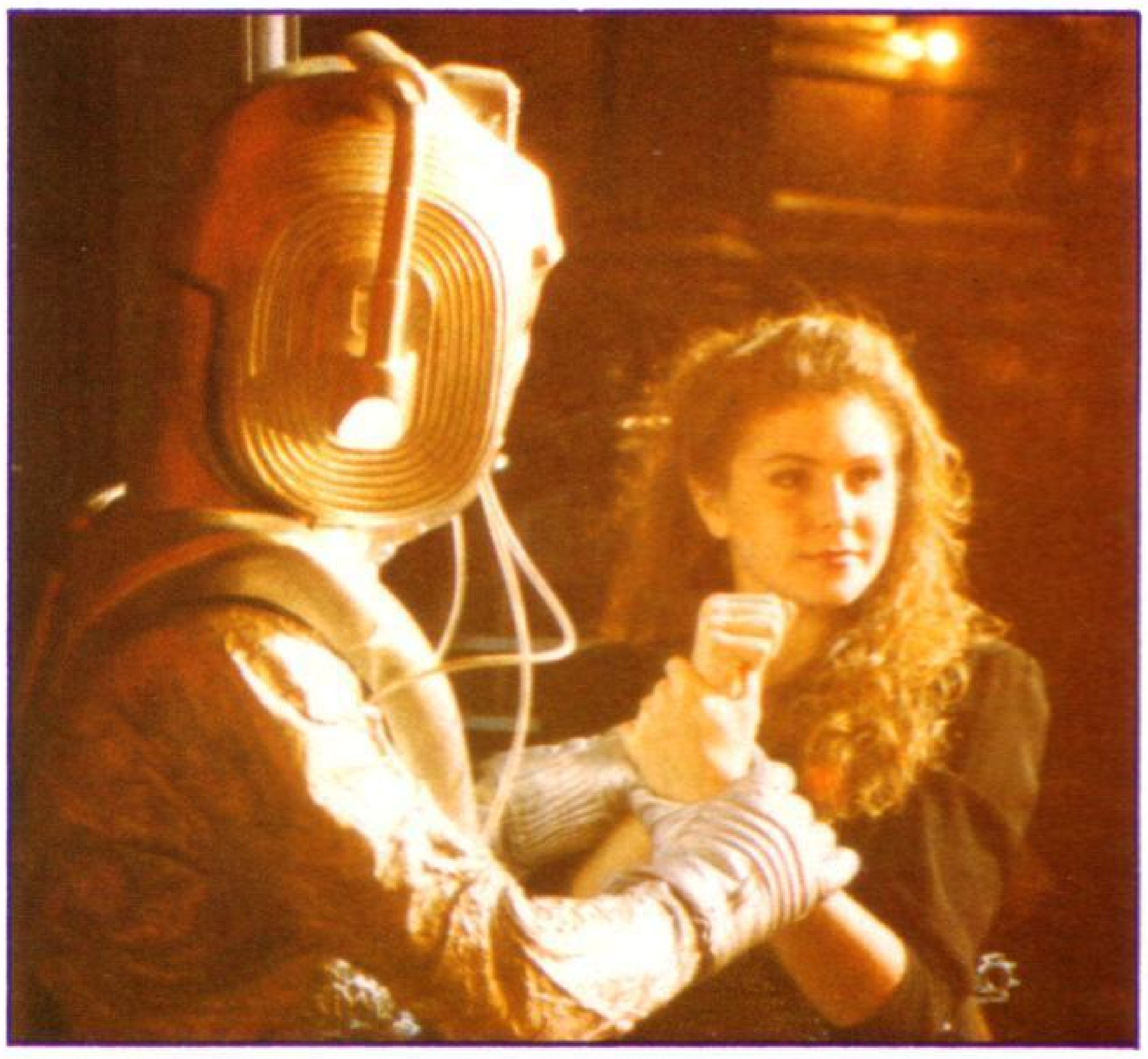
Thanks this issue to: **Anthony Ainley, Colin Baker, Mark Furness, T.P. McKenna, Steve Parkhouse, John Ridgway, Jan Vincent-Rudzki, Eric Saward** and **BBC Visual Effects.**

Doctor Who? by Tim Quinn and Dicky Howett


HE ULTIMATE ADVENTURE..
DOCTOR WHO
WELL, THE SHOW'S GREAT, BUT THE TITLE SEQUENCE LEAVES A LOT TO BE DESIRED...
DICKY HOWETT

Doctor Who Magazine™ is published by Marvel Comics Ltd, Arundel House, 13/15 Arundel Street, London WC2R 3DX. All *Doctor Who* material is copyright © 1989 BBC. All other material is copyright © Marvel Comics Ltd. 1989, unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely co-incidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts or photos. **For display advertising contact Julie Hughes, Tel. 01-497-2121.** Printed in U.K. and distributed by Comag.

Gallifrey Guardian



Who's on stage: Pertwee and Companions prepare for battle against space marines, Cybermen and Daleks in *The Ultimate Adventure.* The play was officially announced to the press on February 23rd at the London Palladium.

STAGE PLAY ON THE ROAD

Doctor Who – The Ultimate Adventure is now running at the Empire Theatre Liverpool after a series of dates at the Wimbledon Theatre in London and His Majesty's in Aberdeen. Starting on Earth, the play sees the Doctor (played by Jon Pertwee) despatched on a mission to rescue a kidnapped peace envoy, pitting him against space mercenaries, Cybermen and finally, the Daleks. David Banks plays the space mercenary leader Karl, a change from his well-known tv role as the Cyberleader.

The press launch of the show took place at the London Palladium in February, with Jon Pertwee displaying his characteristic charm and humour. The event also introduced the Doctor's stage companions Jason (played by Australian-born Graeme Smith) and night club singer Crystal (played by Rebecca Thornhill).

Jon seemed to take great delight in leaping in and out of the TARDIS for the press, with a Dalek and Cyberman on hand to evoke a bit of menace. Jon explained that the appearance of a former tv Doctor in the stage play was a first, and told everyone of his years in the role until his final adventure in *Planet of Spiders*. "I was so badly hurt I turned into Tom Baker," he said. "A fate worse than death," joked the play's script writer Terrance Dicks.

Asked about his personal fitness – at 71, the press seemed concerned that Jon might have problems with the pace of a ten-week nationwide stage tour – the veteran actor put them firmly at ease. "I still water ski, dive, ride motorcycles and snow ski. I swim every day, not in London, because all the youngsters chase me saying, 'Look there's Worzel [Gummidge] or Doctor Who,' so I swim in friends' pools. I'll be swimming to keep fit and [stuntman] Terry Walsh will be giving us a work out before each performance."

He explained that he wouldn't be the only actor on the tour under pressure. "These chaps are really going through it in the fight sequences – they're going to be choreographed, you can't have free-for-alls. We're really looking forward to it."

"We've put in elements of *Doctor Who* from Jon's years as the Doctor," said Terrance Dicks. "It's got a feel of classic *Doctor Who* – action and adventure." Terrance had just completed work for the BBC on *The Franchise Affair* and *Vanity Fair* when he got the job of writing the stage play. He'd had no problems getting into writing the script, thanks to his years on the programme and as one of the Target *Doctor Who* novelists. (In addition to the play, Terrance is still working on the *Planet of Giants* book for Target. Talking about previous stage shows, Terrance explained that his previous 1974 stage play (*Seven Keys to Doomsday*) had been successful, but the sets and monsters were so large that it couldn't tour, something that had been planned for.

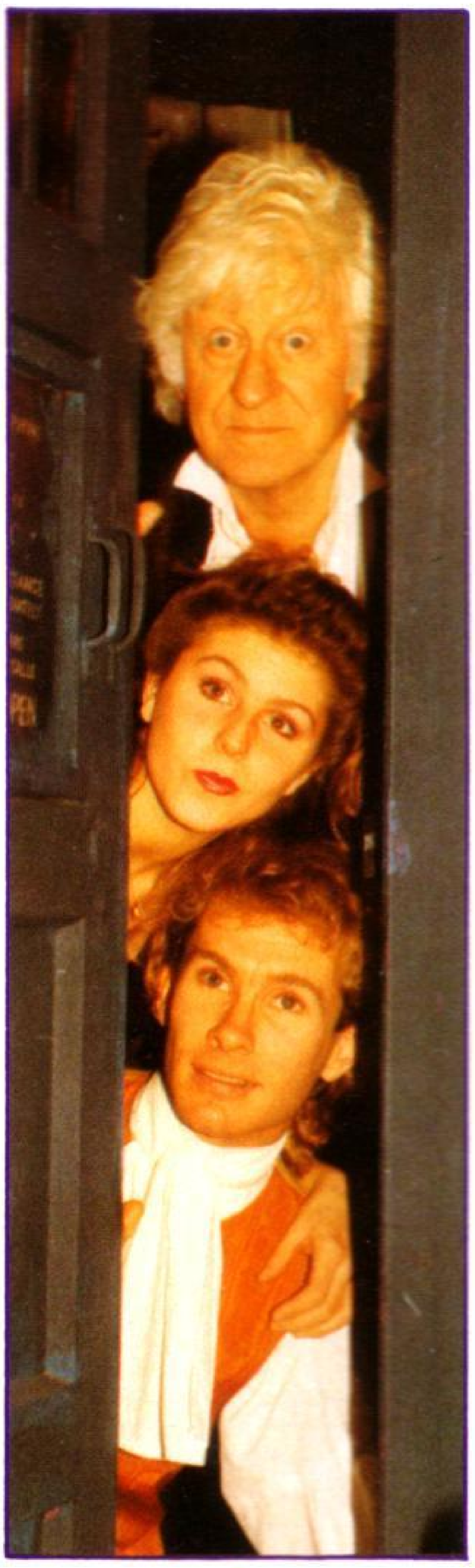
Graeme Smith, who plays Jason, was born and bred in Australia and has toured with two productions in Britain – *The Rocky Horror Picture Show* (playing Brad) and *Having a Ball*. Just back from Australia, he fought to get in the show, and when the company decided to see him they quickly discovered he was exactly what they were looking for as the male companion. Graeme plays a character from 1789, a young, handsome hero. "I do some of the action stuff," said Graeme. "This is different from what I've done before: it gives me the chance to show I'm good at this sort of thing. I'm really looking forward to doing it but not the touring, because I hate living out of a suitcase!"

Rebecca Thornhill is looking forward to touring, despite actors' horror stories of life 'on the road'. She plays companion Crystal, the night club singer who debuts at a night club when the peace envoy watching is kidnapped by Karl (David Banks) and a very important peace conference is put in danger. Then the Doctor appears and she ends up in the TARDIS.

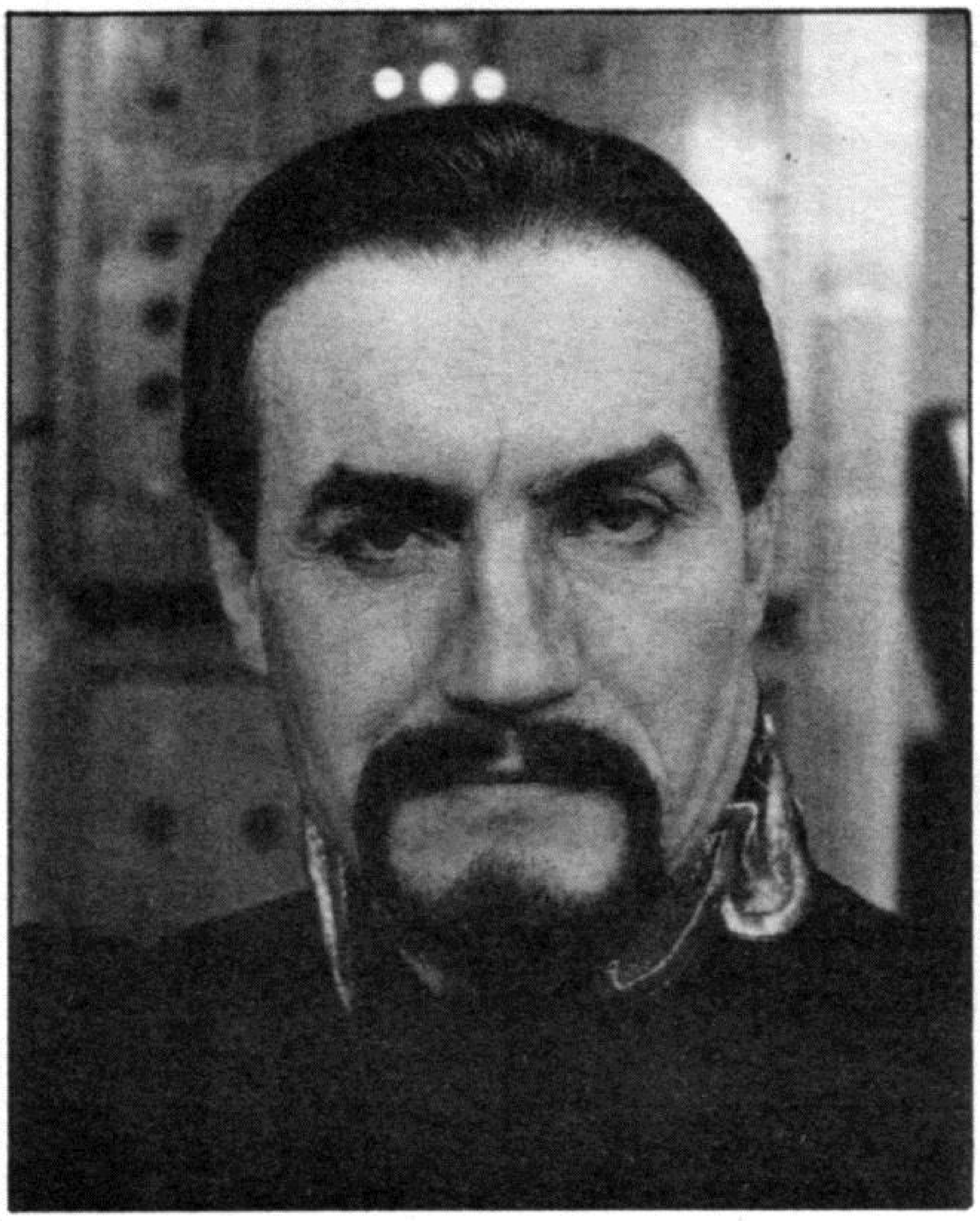
"I love singing, so I'm looking forward to the songs," says Crystal, talking about the part. "I don't want to be a screamer or a thick dolly bird – I want to get away from that."

New Daleks were made for the show, built to a larger size, so they would appear more alarming to the audience. Overseas, the show is lined up to run in Australia from mid year, with provisional plans for 'North American' shows. "We now have a show which is spectacular and can tour," says Terrance Dicks. "We're very confident about it all."

David Howe and John Freeman. Stage show pictures by David Howe and Paul Travers.



THE MASTER IS BACK!



Anthony Ainley returns as the Master in the third story of Season 26 in a story entitled *Cat-Flap,* written by newcomer Rona Munro. Also returning in this forthcoming season will be Nicholas Courtney, once again playing Alistair Lethbridge Stewart in Ben Aaronovitch's four-part story, *Storm over Avallion.*

The Doctor's nemesis was created during the Jon Pertwee era, with his first appearance in *Terror of the Autons.* It was the late Roger Delgado who originally brought the character to life, with Peter Pratt and Geoffrey Beevers also playing the role until Anthony Ainley made the part his own, first appearing in *The Keeper of Traken* in 1981. Since then he has played the villain in several stories, including *Logopolis, The King's Demons* and *Planet of Fire.* The Master last appeared in the series in 1986 during the season length *Trial of a Time Lord* story, which starred Colin Baker.

Nicholas Courtney's last appearance in *Doctor Who* was remarkably brief, as a tourist at Windsor Castle in *Silver Nemesis.* Recent appearances as the Brigadier include *The Five Doctors* and *Mawdryn Undead* during the Peter Davison era. In *Mawdryn Undead,* The Brigadier was portrayed as retired, working as a teacher at a boys' school.

Nicholas Mallett will be directing Ian Briggs' opening story for Season 26, which has been re-titled *Curse of Fenric* and goes into production first, followed by *Storm.* Previous working titles for Ian's story were *Wolf-time* and *The Wolves of Fenric* and it will be a four-part story. *Curse* will be followed by the other four-part story, *Storm Over Avallion,* which is directed by Michael Kerrigan.

Nicholas Mallett's previous direction work on *Doctor Who* was *The Trial of a Time Lord: Mysterious Planet* for Season 23 and *Paradise Towers* for Season 24. Michael Kerrigan's work includes episodes of *The Baker Street Boys, The Knights of God* (some episodes of which were directed by Andrew Morgan) and more recently, the second series and Christmas specials of *Mister Majeka.*

The final three-part story of Season 26 is provisionally titled *The Bestiary* and will be written by Marc Platt. Some of this story is set on Gallifrey.

With speculation rife about Sylvester McCoy's future as the Doctor now his three-year contract with the BBC is due for renewal, Producer John Nathan-Turner told *DWM* that there were no plans for a regeneration story this season.

MYTH MAKERS SCHEDULE

Both the Jon Pertwee and Richard Franklin interview tapes from Reeltime Pictures, produced under the Myth Makers banner, are now on sale. The Tom Baker tape is on sale this month, followed by the Marvel Comics – *Doctor Who Magazine* tape in May and Colin Baker in June.

AUSTRALASIAN NEWS

Doctor Who has just completed a ten-week run in Australia, which began with *Robot* on February 6th. Perhaps taking a lead from the British scheduling, the 5.30pm time slot put the good Doctor up against *Neighbours!* The show breaks for ten weeks, scheduled at present to return to ABC in June.

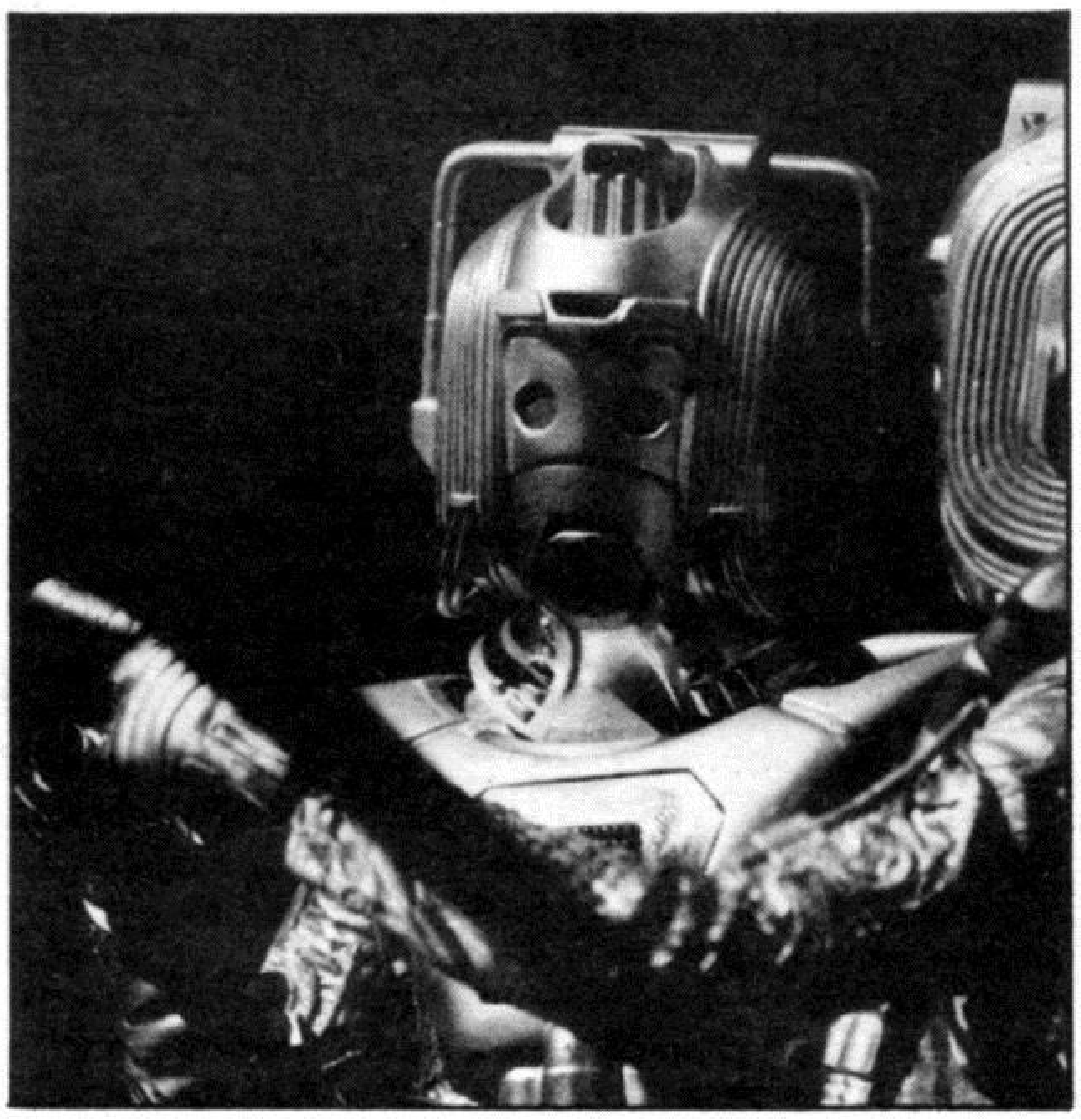
EXHIBITIONS GATHER PACE

Over 30,000 people have visited Space Adventure in London since the *Doctor Who* Exhibition opened there last November. The exhibition was opened by Sylvester McCoy and Sophie Aldred, cutting an Anniversary TARDIS cake at the door (picture, Issue 145). Richard Claas, director of Space Adventure was reported to be pleased with interest in the exhibition, which now include one of the Pipe People from *The Happiness Patrol* and K-9. The robot dog arrived during Easter.

Meanwhile, the *Doctor Who* exhibition at Longleat House has re-opened. It has been re-designed for

►

CYBER TAPE LAUNCHED



David Bank has produced a stereo cassette on the history of the Cybermen, based on the work appearing in his 'excellent' *Doctor Who – Cybermen* book. The cassette is now on sale at £5.99 from Who Dares Publishing and features sixty minutes of stereo sound, specially created music and effects, a full colour cover and eight-page sleeve. Purchase of the tape also entitles you to enter the Cyber Code competition, which has a special limited edition of the Cybermen book, worth £100, as a prize. "Pit your wits against the ArcHivists," says David.

***DWM* has TEN copies of the Cyber tape to give away. As usual, we want you to answer three questions and send the answers on a postcard to: *DWM Cyber Competition, Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries by 20th June, 1989. Multiple entries will automatically be disqualified and the Editor's decision is final.**

These are the questions: a) in which story did the Cybermats first appear; b) what contained the poison which incapacitated the humans in *The Moonbase* and c) name the Cyberman with emotions from the *Doctor Who Weekly* comic strip.

this year, again by Martin Wilkie. We'll have a more detailed report on Longleat next issue. Exhibition details, see Rel-Time, Page 8.

BEYOND THE TARDIS . . .

The second series of *Campion* is now in production, featuring **Peter Davison** as detective Albert Campion. Jonathan Alwyn has taken over from Ken Riddington as producer, with four stories being made of two episodes' duration. Screening in Britain will commence in January, 1990 with the United States following on a year later.

Michael Jayston, regarded by some as the Ultimate Doctor, has been making *Capstick's Law* for Granada TV, some of which has been directed by **Richard Martin.** Martin was behind the cameras for *The Edge of Destruction, The Dalek Invasion of Earth, The Web Planet* and *The Chase,* all during the William Hartnell era.

Tony Selby appeared as the scoundrel Tegre in a revival of *Fiddler on the Roof* in March with Elaine Gould, which began at the Plymouth Theatre Royal. The show featured the Broadway and West End set and costume designs.

Sadly, February saw the deaths of two great actors, whose roles in *Doctor Who* were two of the favourites of their careers. On February 5th **Emrys Jones,** best remembered for his part as Aukon, Leader of the Three Who Rule in *State of Decay* back in 1980, died, followed on February 8th by the great character actor **Cyril Luckham.** His roles ranged from *The Forsyte Saga* to *Father Brown* and included a short stint in the excellent BBC mid-Seventies fantasy series *The Omega Factor,* where he played the villain opposite **Louise Jameson.** But of course, it is in his role of the White Guardian in *The Ribos Operation* at the start of the Key to Time season, and later in *Enlightenment* during the 20th anniversary season, that he'll best be remembered.

John Bailey, whose best known role in *Who* was Edward Waterfield (Victoria's father) in *The Evil of the Daleks,* also died in February. He also played the Commander of the deranged space crew in *The Sensorites* during William Hartnell's first season, and was one of the few actors to play his role straight in *The Horns of Nimon,* appearing as the character Sezom.

Doctor Who creator **Sydney Newman** is back in the UK, producing *The Little Sweep,* an hour-long musical entertainment adapted from the third act of Benjamin Britten's *Let's Make an Opera,* for screening on Channel 4 next Christmas. He is also developing a six-part drama series about the Bloomsbury Group.

Meanwhile Cinema Verity, formed and owned by Sydney's former employee **Verity Lambert,** is likely to be extremely prolific in its output over the next year. Verity's producing a romantic comedy for the BBC starring Anton Rodgers, entitled *May to December.* It concerns a young woman who falls in love with her divorce lawyer, a widower old enough to be her father.

Verity has four other series in development, including two more series for the BBC and a comedy spy drama called *Sleepers* for Yorkshire TV, scripted by *Meglos'* writers **John Flanagan** and **Andrew McCulloch.**

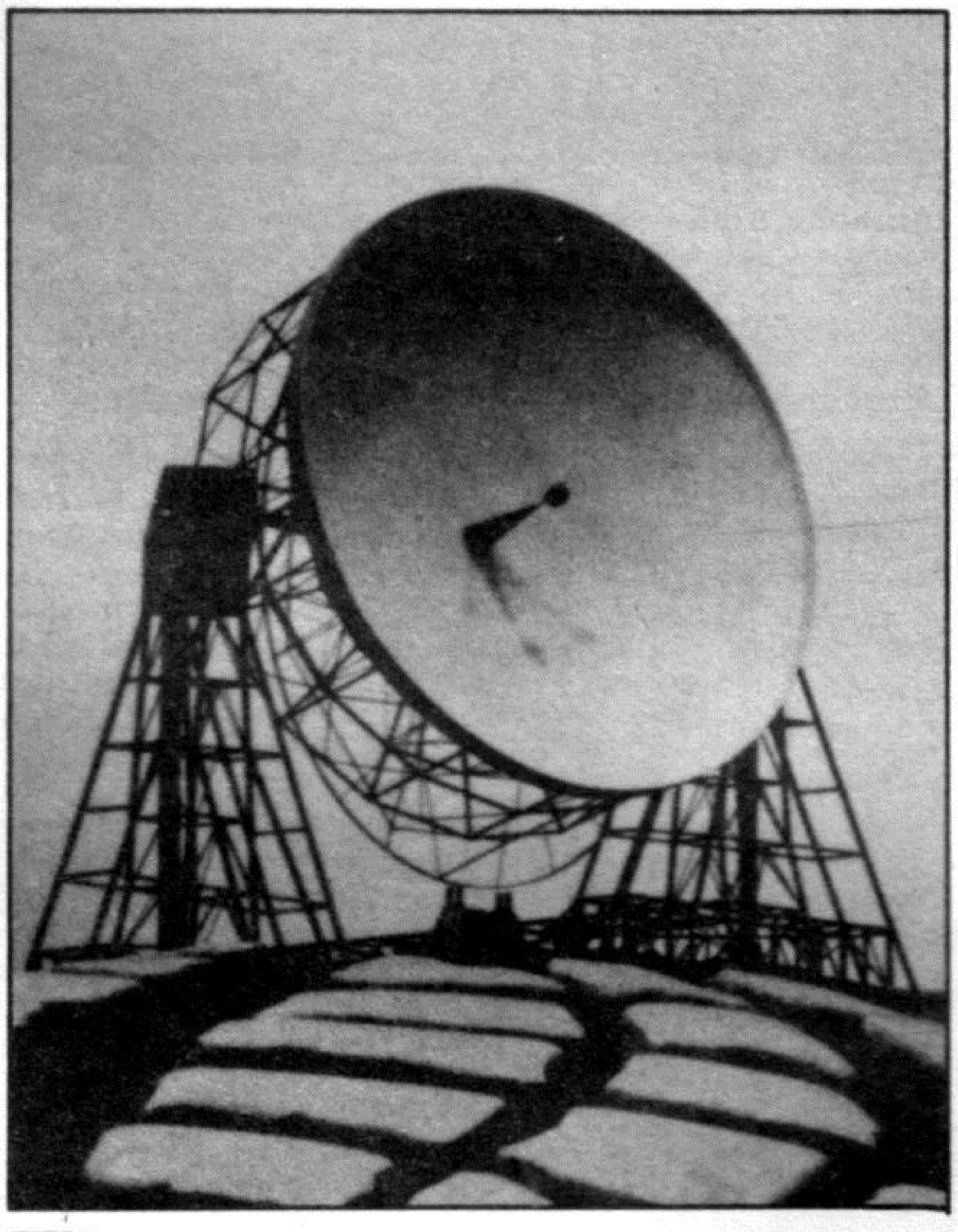
The Dive, a drama about events on a North Sea oil rig, is being directed by **Tristan de Vere Cole** for Christopher Young Films. Tristan was responsible for the Patrick Troughton tale, *The Wheel in Space.*

Finally, as a tribute to *Doctor Who,* American fans Lora Bennett and Ann McIntosh planted twenty-five trees in Israel to commemorate the anniversary.

***Beyond the TARDIS* compiled by Dominic May with additional material from Gary Russell. Guardian reporters this issue: John Freeman and Lee Mathews. Thanks to Dallas Jones in Australia.**

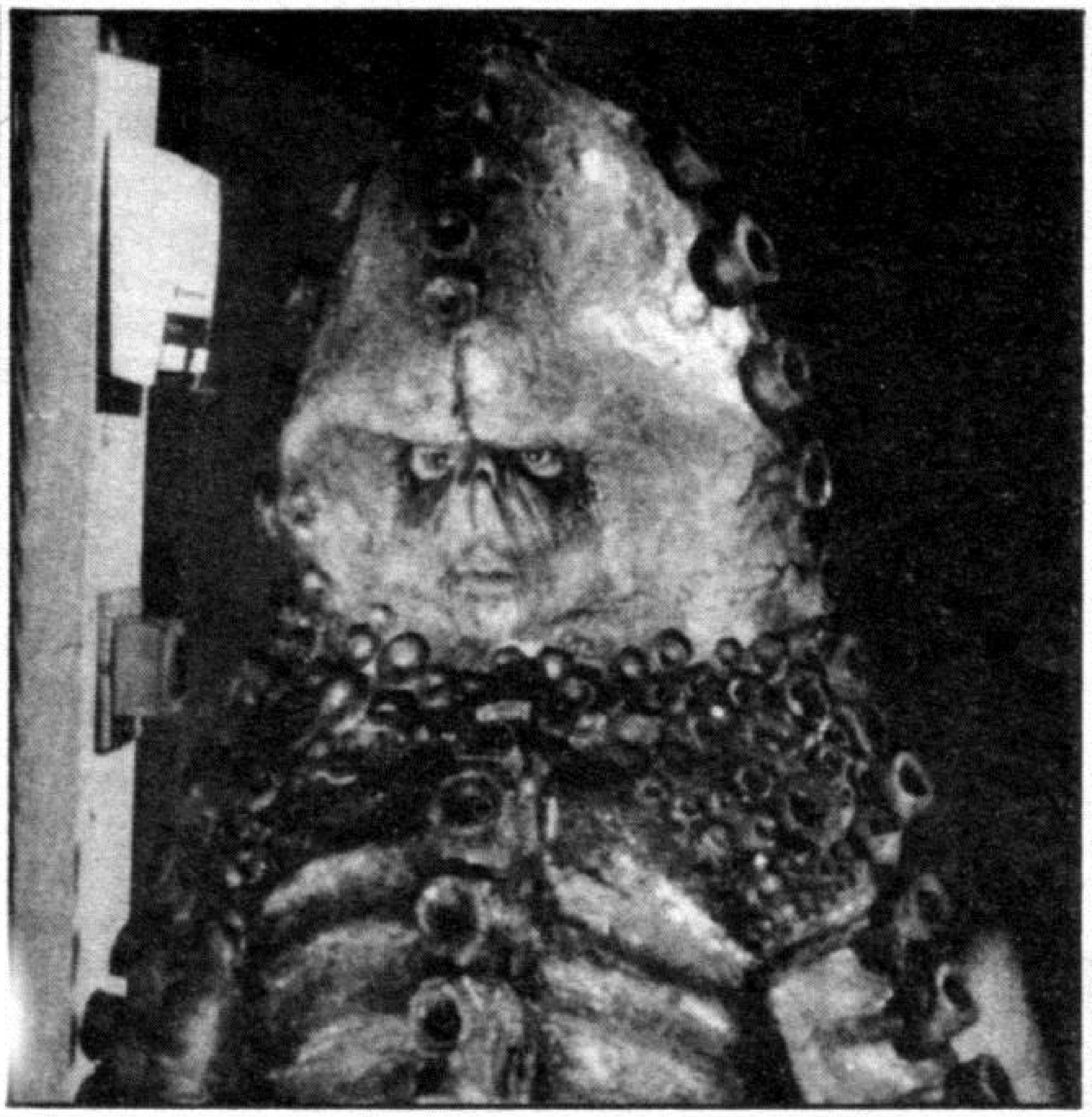
Beam me down, Scotty

***DWM* examines the options for repeats of *Doctor Who* in Britain, now satellite tv is searching to increase its audience . . .**



British broadcasting is in the throes of its most radical change in decades. The existing four networked channels, controlled by the BBC and the independent television companies, are having to respond to the Government's White Paper on *Broadcasting into the 1990s* and prepare for increased competition. Suddenly, the way has been cleared for Satellite Television, beaming scores of new channels across the skies into suitably equipped European homes. More channels, more hours of programming, more repeats, more *Doctor Who?* Actually, not quite.

The first of this new breed of pretenders to the role of the Nation's entertainers, **Sky Television,** is already upon us and has so far offered little in the way of Science Fiction or TV Fantasy. Sky began on 5th February, when no less than four new channels were



Terror of the Zygons **– one of the** ***Doctor Who*** **stories shown on Super Channel. The Channel has the options on Seasons 12 through to 15.**

made available to a potential 616,000 homes in the UK. A further two should be on-line later in the year.

The Entertainment Channel seems the best bet for such material, showing a selection of drama, light entertainment and quiz show type programmes. One-off films seem the most likely outlet for this popular genre. "We are always on the look-out for high quality drama programmes to buy in," a Sky spokesman told *Doctor Who Magazine*. Hardly encouraging.

British Satellite Broadcasting starts in September and serves up a further three channels, if you can afford another of the special receiving dishes. The Galaxy Channel, offering a similar mix to Entertainment on Sky, is the most promising outlet here. At this stage, with the launch date still six months away, scheduling is understandably patchy. Already confirmed for younger viewers are cartoon series such as *Batman, The Fantastic Four* and *Wonder Woman*. There is no sign of any relevant Drama productions. A spokeswoman at BSB did, however, offer the most ambiguous of hints that negotiations were afoot with a UK company involving a brand new Science Fiction-type series.

With the cost of television drama so incredibly high, and with all the satellite ventures operating with purely commercial intentions, few are likely to enter into producing their own original material. Anything that is shown will probably be repeats, and most of those of American origin. Before any series of any age is shown, clearances have to be sought from all artists involved and rights and monies renegotiated – so even repeats require a lot of effort to get on air and cost nearly as much money as originated drama.

Addicts have so far been best served by the more terrestrial cable television operator, **SuperChannel.** When it first started in January, 1989, the BBC were providing some forty percent of their archive output and as a result they had the option to screen *Doctor Who.* As soon as clearances were obtained on complete stories, *Robot* began a round of adventures from Seasons Twelve and Thirteen, featuring Tom Baker – apparently considered the most popular of Doctors in the public eye. Alternating between episodic and omnibus showings, the remaining stories of Seasons Twelve, Thirteen and Fourteen were transmitted – with the notable exceptions of *The Talons of Weng-Chiang* and *The Face of Evil.* The first story of Season Fifteen, *The Horror of Fang Rock,* has to date received a single airing.

For the past two years, combinations of all these stories have been shown sporadically on different days, and wildly differing times. All sported intrusive commercial interludes and were unedited except when an omnibus *Genesis of the Daleks* had the re-edited Sylvester McCoy title sequence featuring Tom Baker's face. SuperChannel's *Doctor Who* activity began again in January this year with another round of omnibus screenings, some onto a fourth or fifth outing. The programme is quoted as being "very successful" but future plans to screen stories from later seasons remain undisclosed.

Channel Four borrowed from the BBC reserve for their annual archive evening last year, for a tribute to broadcaster Bill Cotton. Channel Four claim the raid was a one-off and would only show BBC material in the future under the exceptional circumstance of just such a retrospective to some 'important' figure in the medium. The notion that past *Doctor Who*s would feature in future plans for Channel Four looks extremely unlikely.

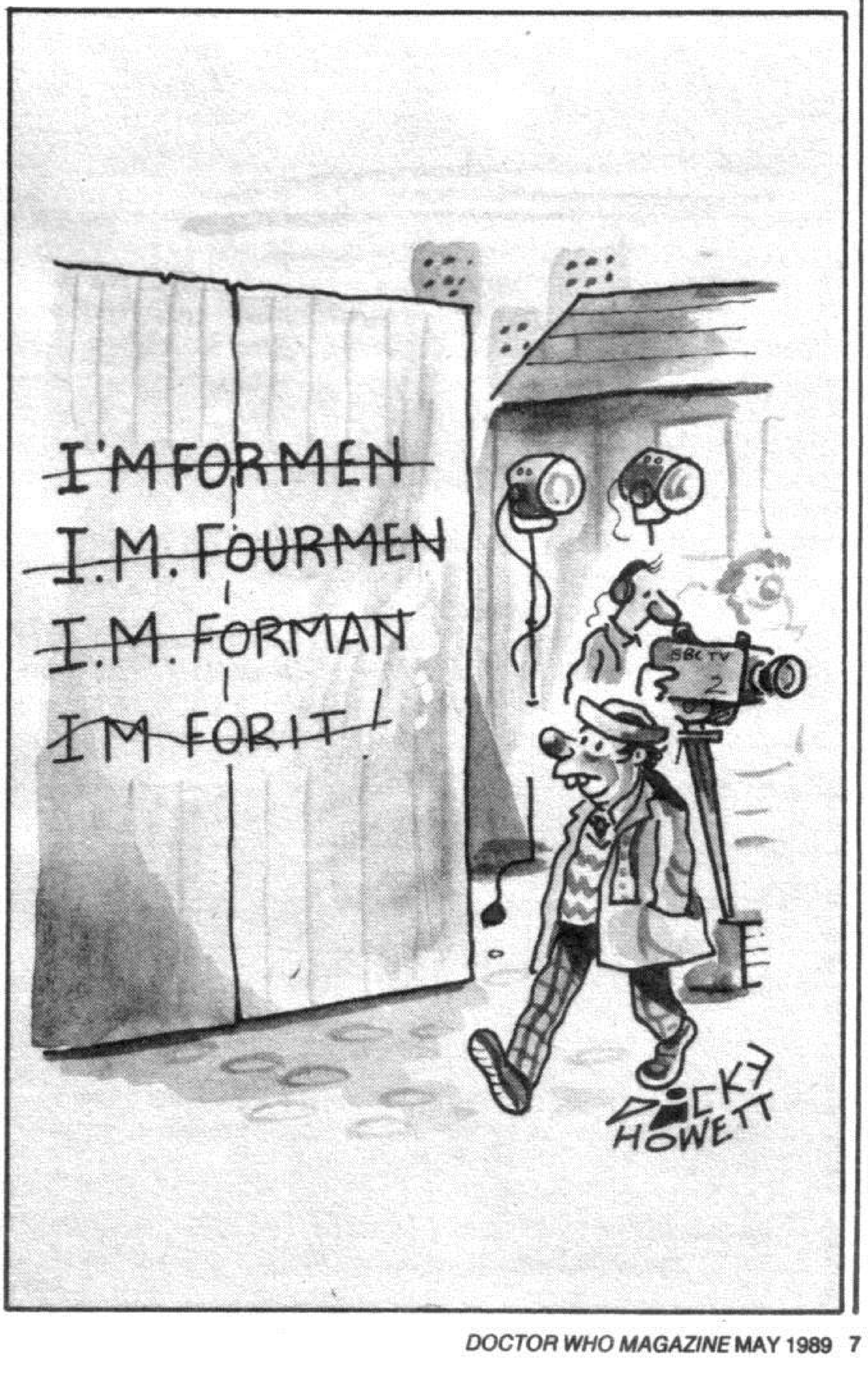
It is up to the BBC themselves that one should look for more *Who.* The last time BBC1 screened a *Doctor Who* repeat was *The Five Doctors* in 1984, and the last out-of-Doctor repeat was *The Curse of Peladon* and a heavily edited *Genesis of the Daleks* in 1982. These were shown along with *Earthshock* under the umbrella title of *Doctor Who and the Monsters.*

The only current active release of material is on BBC Video but with just eleven titles in six years, one can't expect too much too soon in the near future, despite obvious popularity and undoubted commercial success. The Australian release of the wonderful *The Ark in Space* on video offers some consolation; on past form it shouldn't be too long before it gets a UK release.

It has been reported that the BBC is planning a subscription service for willing viewers throughout the currently redundant night-time hours. If negotiations with the actors' union Equity, and the Musicians Union, to simplify the existing stranglehold artists have on their past employers, are successful, a vintage children's channel could be the first to begin. Whether this would include *Doctor Who* – so often grouped with proper children's programmes – is, unfortunately, anybody's guess.

◆

John B. Mclay, with additional research by Rod Ulm. Thanks to Sky Television, BSB, Super Channel and Channel Four Television.


~~I'M FORMEN~~
~~I.M. FOURMEN~~
~~I.M. FORMAN~~
~~I'M FORIT!~~
BBC TV 2
DICKY HOWETT

RELTIME

Information for this column welcome – please note this column is compiled six weeks prior to publication date – send to **Rel Time,** *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed in good faith and Marvel Comics Ltd. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. Enclose an s.a.e. or IRCs when writing to contacts listed. Special acknowledgements to Bruce Simpson of the Doctor's Date Book.

Friday 26th-28th May

Brit TV Convention Hyatt Lincolnwood Hotel 4500 W. Touhy Ave., Lincolnwood IL 69646. Guests: Patrick Macnee, Dave Rogers, Eric Hoffman (*Doctor Who* historian), Terry Nation, (creator of the Daleks, *Blake's 7, Survivors,* writer of tv shows *The Saint, The Avengers*) John Peel, (writer of *The Chase* novelisation), Kim Howard Johnson and John Freeman (Editor of **DWM.** So much for him getting any work done this month). 24 Hour Video Room, slide show etc. Registration: $30.00/$40.00 on the door, membership limited to 500. Contact: Brit tv, PO Box 148335 Chicago, IL 60614-8335, Tel. (312) 935-7413.

Saturday 28th-29th May

Ultraworld Unicorn Hotel, Prince Street, Bristol, England. £25, invited guests include *Who* and *Blake's 7.* Rate: £25, sponsoring membership £7. Partial proceeds to Great Ormond Street Hospital Wishing Well Appeal. Cheques/p.o.s payable to Ultraworld, contact Steve Brittain, 8 Springfield, Bradford-on-Avon, Wiltshire, BA15 1BB England.

ADVANCE CONVENTION NEWS

Saturday 24th-25th June

The Third *Time Screen* Treasure Hunt. Not a convention but an event organised by *Time Screen,* based around the actual Hertfordshire locations used in *The Avengers* and *The Prisoner.* Highlight of the weekend is a treasure hunt based on *The Avengers* episode, *Dead Man's Treasure.*

Subscription £35.00 which includes Saturday night accommodation, details from Treasure Hunt Three, 88 Edlington Lane, Warmsworth, Doncaster DH4 9LS.

Saturday 24th-25th June

Carousel '89 (formerly Falcon) Holiday Inn, Cardiff, England. Confirmed guests (work permitting) include: Elisabeth Sladen, Sophie Aldred, Gerry Davis, Louise Jameson (Sunday only), Deborah Watling and John Leeson. More guests to follow. £18 both days, £9 one day, £4 supporting. Send four A5 (19p) sae's with your registration fee to Carousel '89, 76 Thwaite Street, Barrow-in-Furness, Cumbria LA14 1AN. Last year's Falcon was one of the better British conventions of the year, with a wide range of guests from both behind and in front of the camera. Another recommended spot.

THE ULTIMATE ADVENTURE TOUR

Until 15th April: **Empire Theatre, Lime Street, Liverpool** (Evgs 7.30, Thurs & Sat Matinees 2.30 Tickets £8.50, £7.50 & £6.50. Concessions available). 17th April: **Theatre Clwyd, Mold;** 24th April: **Alexandra Theatre, Birmingham;** 1st May: **Bristol Hippodrome;** 15th May: **Theatre Royal, Glasgow;** 22nd May: **Opera House, Manchester;** and 29th May: **Apollo, Oxford.**

EXHIBITIONS

***Doctor Who* Exhibition,** Space adventure, 64-66 Tooley Street, London SE1. Admission to ride and exhibition is £3.50 adults, £2 children, senior citizens and students. Includes extensive shop selling *Who* merchandise, games machines and some very sneaky monsters! Tel: 01 378 1405.

***Doctor Who* Exhibition,** Longleat House near Warminster, Wiltshire Open until the first week of November, 10.00am-6.00pm. Admission 70p. **Full report in a future issue.**

CLUB SPOT

AUSTRALASIA

Australasia *Doctor Who* Fan Club Dues $5 (Australian) P.O. Box 148 Gladesville 2111, Australia.

New Zealand *Doctor Who* Fan Club Dues NZ $10. Bi-monthly 'zine, P.O. Box 4473, Christchurch, New Zealand.

UNITED KINGDOM

***Doctor Who* Appreciation Society** (D.W.A.S.) P.O. Box 519, London SW17 8BU.

UNITED STATES

Friends of the Doctor P.O. Box 2030 Media PA 19063, USA – $5 membership, quarterly newsletter and membership kit.

DOCTOR WHO MAGAZINE SUBSCRIPTION SERVICE

For all the latest news, views and features on *Doctor Who,* mailed to you every month, simply fill out the form below. New subscribers will receive a free A2 poster, drawn by John Higgins, but *only* while now limited stocks last. Send it with a cheque for the appropriate amount (made payable to Marvel Comics Ltd.) to the *Doctor Who Magazine* Subscriptions Department, PO Box 500, Leicester LE99 0AB.

Subscription Rates as follows: United Kingdom £15.00; Overseas £25.00; US $45.00. Allow 28 days for your subscription to take effect.

Offer expires 31st July, 1989. The subscription poster is also available separately at £3.50 (UK), £4.00 (Overseas) and $7.50 (US).

Send a cheque for the correct amount made payable to Marvel Comics Ltd. to The DWM Poster Offer, *Doctor Who Magazine,* Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that this address is different to that for subscriptions.

Name ....

Address ....

....

.... **Age** ....

I enclose my cheque/P.O. for £15.00/£25.00/US $45.00* (for a year's subscription to the *Doctor Who Magazine* made payable to Marvel Comics Ltd).

***Delete whichever inapplicable. Offer expires 31st July, 1989. Please allow 28 days for your subscription to take effect.**

148

Doctor WHO

Copyright BBC

VISA

JOHN PERTWEE MYTHMAKERS
INTERVIEW VIDEO WITH THE THIRD DOCTOR.
£16.25 including post (VHS or BETA)

DR. WHO ENCYCLOPEDIA PART II
BY DAVID SAUNDERS. HARDCOVER
£9.35 including post

OLD MERCHANDISE CATALOGUE
published May / June
Features:- Old Radio Times, Dr. Who
Toys, Annuals, Comics Etc...
Order Now. 50p + S.A.E.

(ABOVE OFFERS APPLY TO UK ONLY : OVERSEAS CUSTOMERS SEND $2 CASH FOR DETAILS)

JOHN FITTON (BOOKS & MAGAZINES)
1 ORCHARD WAY, HENSALL, Nr. GOOLE
NORTH HUMBERSIDE, ENGLAND, DN14 ORT.
TELEPHONE: (0977) 661048

WRITING DOCTOR WHO

ERIC SAWARD

Eric Saward, former *Doctor Who* Script Editor, talks about his work on the programme and his recent novelisation of *Attack of the Cybermen* . . .

Eric Saward is a name known to the majority of *Doctor Who* fans for his work as script editor on the programme between the Nineteenth and Twenty-third Seasons; seeing in two new Doctors, being responsible for revamping both the Daleks and the Cybermen successfully, and putting a lot of the action/adventure back into the programme. He was also responsible for seeing *Doctor Who* into its first mainstream radio incarnation and coping with the problems of ex-BBC 1 channel controller Michael Grade's rather overplayed 'cancellation crisis'.

He left the programme midway through the famous *Trial of a Time Lord* season, amid a flurry of publicity and apparent disagreement with producer John Nathan-Turner over the show's direction. Whether all of the above is strictly accurate seems open to conjecture – whilst admittedly not *Doctor Who*'s number one fan, Saward certainly doesn't spend his time criticising what is, after all, only a television programme. Nor is he, as various fan publications have suggested, particularly condemning of Peter Davison, Colin Baker or John Nathan-Turner, all three of whom, during the course of this interview, he praised for their various contributions to the programme.

Saward is certainly quite enigmatic, and without being anxious, keen to get on with his career. He wants to cease harking back to his past, and is never bitter or regretful of his tenure. He is also a very fine writer of screenplays and novelisations which, with the impending publication of his latest – and last – *Doctor Who* novel, *Attack of the Cybermen*, was the impetus for this interview.

I started with the perennial question for a writer: why did he begin to write, where, and how?

"The urge to write has always been there, so I wrote. And wrote. Then I reached a stage where someone was prepared to buy something. My first sale was to radio where I stayed for ten years, mainly doing drama for Radio 4. I entered *Doctor Who* back in 1980 when Christopher Bidmead, who was the script editor on the programme, was looking for new writers. One of the places he enquired at was the Radio Drama Script Unit where the editor there mentioned my name, along with several others, and Christopher asked if I was interested, which I was.

"He asked if I would submit a storyline, so I did. He liked it but it sat around on a shelf for a while until Christopher came back and asked for a scene breakdown and finally a script. I went away and thought about it; I hadn't watched *Doctor Who* for years – my memory of it was really quite old – the Pertwee Doctor and early Tom Baker's. I was living with someone at the time whose kids used to watch it, so I did as well.

"Shortly after I'd been commissioned to write *The Visitation*, I went to see Christopher and he told me he was leaving and suggested I should apply for the job, which I did. Nothing happened and then I heard Anthony Root was the new script editor. Three months later he left to trail another show and I received a phone call asking whether I'd come for a chat with John Nathan-Turner, which I duly did – and there I was, script editor. I was only going to do it for three months until Anthony returned – he never did so I stayed."

NOVELISATION

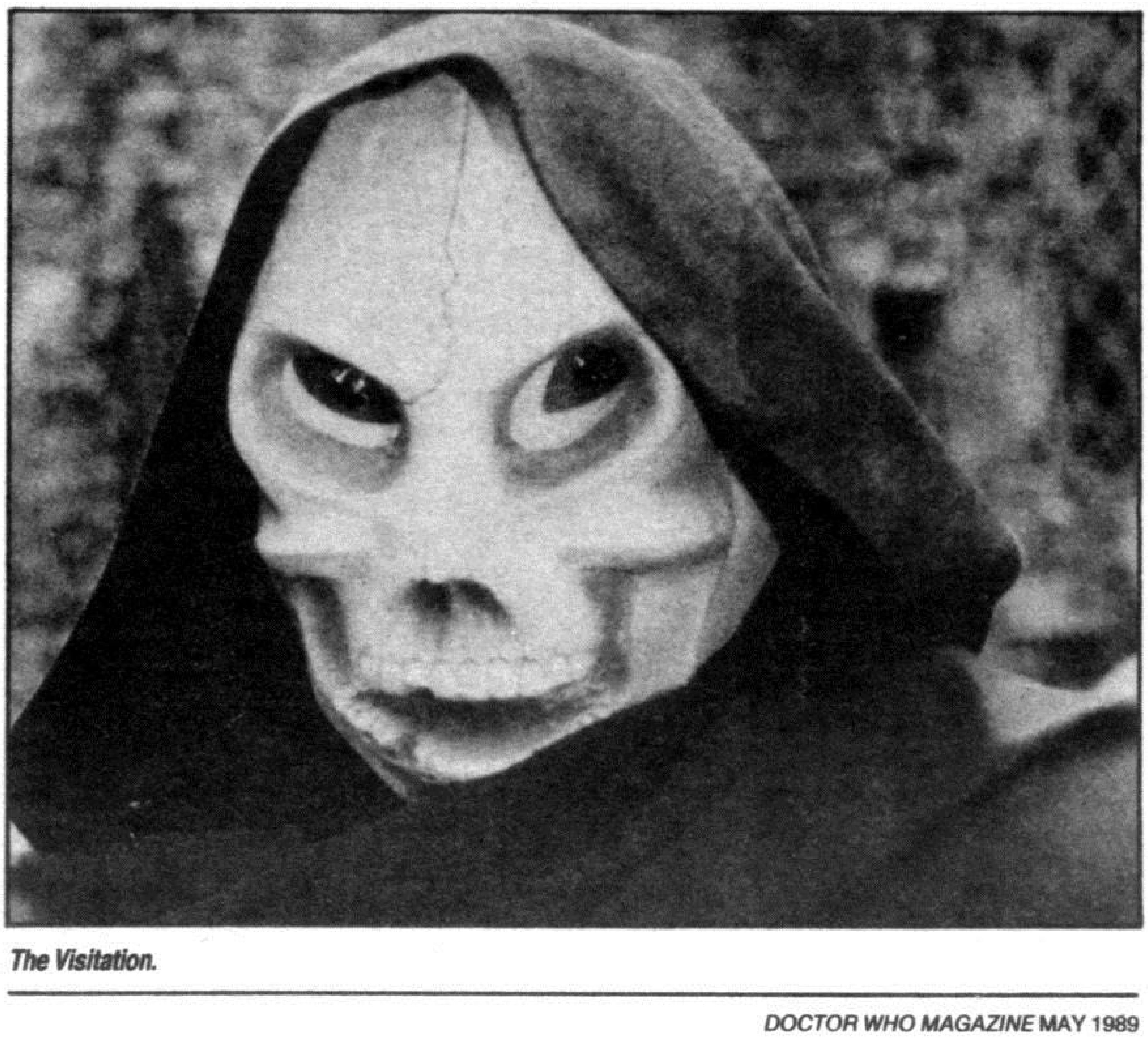
"*The Visitation* was my first ever novel. I think I did it very badly. I tried to do it far too quickly and I think it came out as an ugly mess. I've done four books now and have approached them all differently. *The Visitation* was the nearest to a straight novelisation – going through the script and literally transposing it from a dialogue script with stage directions, expanding it into prose.

"I was very busy, into my second year on *Who*, and for one reason or another I was working very, very long days and was doing *The Visitation* in evenings and at weekends. To be frank, I found it a tremendous inconvenience. I also felt I wasn't doing it very well because I just couldn't give it the time, which annoyed me. Christine Donogher was editor at Target then and she was very tolerant and patient, but at one stage I didn't want to continue. She urged me to go on and I finally finished it but it really happened at the wrong time. That's why I didn't do *Earthshock* – it would have been too much."

THE TWIN DILEMMA

"Because I felt I'd made such a mess of *The Visitation*, I wanted another go. It was quite some time later and I'd been at *Who* long enough to create a better

▶



The Visitation.

Maurice Colbourne as Lytton in trouble in *Attack of the Cybermen.*

schedule. Anthony Steven's script was a late one in the season – it had been difficult because he'd had problems with it and I basically wrote half of it anyway – the last two episodes were mine. I wrote them trying to pull together what was already there.

"I felt confident enough to have another go at a book, and thought hard about it – if I was going to do it I thought, there's got to be a lot more of me in it – it couldn't just be me transcribing a script. So I sat down, looked for the best way to approach it and decided the best way was to try and be funny.

"I think *Doctor Who* works best when it thrills one moment and is funny the next. That's what I was attempting in that book. It was really a self-indulgent exercise on my part because it was really for my benefit, rather than the script's. I'd written so much of it that I felt it was as good as mine anyway!"

PIRATE RADIO FOUR

"There was a young people's thing being mooted at Radio 4. Jonathan James Moore was the producer and Paul Spencer directed it. For some reason they decided they'd like to do a radio version of *Doctor Who.* Paul Spencer then contacted me, firstly because I was on the show and secondly because I had a lot of experience writing for radio. So I was summoned – we chatted and I came up with *Slipback.* It was originally called *The Doomsday Project* but that got changed because there was a series on television at the time about The Domesday Book – gathered by William the Conqueror in 1066 or whenever – and the powers that be thought they might get confused!

"Writing *Doctor Who* for radio was not that different from writing for television. The whole thing about radio is that you don't dwell too much on the fact that you've only got sound. If you think about *Doctor Who* on television, they're very verbal scripts; they rely on a lot of dialogue. You can't afford too many pauses in *Doctor Who* because it doesn't work very well and you're always looking for good commentary from your characters, because you haven't got a strong visual backing. I mean, the standing jokes are wobbly sets and poor visual effects.

"They're not as awful as people pretend, but they're not brilliant and you cannot, as in a movie, dwell on visuals. So, what could I do with *Doctor Who* on radio? The last thing I found I could do was take it desperately seriously as I know a lot of fans want – and demand! If we did what they wanted, the show would be unwatchable for anybody else!

"I decided that as I'd not done a proper tongue-in-cheek story that I'd go for that. It was a gentle send-up of what we were doing over in television. And you haven't got the budget problems on radio – although ironically in *Slipback* I stuck very much to the infamous corridors, just as we did on television!

"Then Nigel Robinson, who was the current editor at Target, rang me up and said he'd heard I was doing the radio show and did I want to novelise it, so I said yes. As for the book cover, Paul Mark Tamms, who was a fan, asked me if I wouldn't mind recommending him to Target. I knew Paul's work (Paul did art for JNT's pantomimes and also a lot of stuff for the old *Doctor Who* and *Dalek* annuals of the late Seventies) and so I did, and Nigel passed it onto the Art Department and that was that."

ATTACK – THE SCRIPT

"People think that Paula Moore, writer of *Attack of the Cybermen* is a figment of my imagination. I don't know where that rumour grew out of – they say 'the Saward style' is in the script. Well, I rewrote Eric Pringle's *The Awakening* end to end – that's one hundred per cent Eric Saward and nothing to do with Eric Pringle, apart from bits of his story, but no one complained about that!

"They seem concerned about *Attack of the Cybermen* – I don't know why, it's not a particularly good story. I'm not pleased with it, either as editor or rewriter, so I suppose that's why I did the book, because it's mostly my rewrites! I did it as well because I regret now not doing *Earthshock*. I don't think that what Ian Marter did was particularly good or interesting. *Earthshock* as a script, with Peter Grimwade's directing, had worked very well as a story on television and I thought that Ian Marter hadn't even remotely attempted to get any tension or anything out of it. Ian probably thought they were all just jokey books, which is fine I suppose. Maybe I'm just possessive.

"It's not my favourite though, *Revelation of the Daleks* was. It worked best as the story combined the things that I'd always wanted to do with *Doctor Who* but was somewhat restricted because of John Nathan-Turner's attitude. This is not a criticism of him, I went along with him. We felt that *Doctor Who* had got silly in the latter days of Graham Williams' time and John wanted to make it much more straightforward, much more action and adventure. I thought this was fine to put it back on its feet but as I watched a lot of the old shows it became apparent, especially in the Philip Hinchcliffe/Robert Holmes days, that the best combination was a mix of good straightforward rollicking drama with a touch of humour, which I believe I made work best in *Revelation*.

"I thought that as a drama piece it did work very well, although I didn't like the end. I felt that for non-fans the arrival of grey Daleks (as opposed to white ones) was very confusing; that's with hindsight and shows again that you shouldn't listen to fans but look to the general audience and write for them! Overall, though, it worked. It was witty but had some nice frightening sequences in it and the cast, generally, were above average for *Doctor Who*. I do like *Earthshock*, it worked well at the time, but I would put a bit more humour into it if I did it now".

DALEKS – THE MISSING BOOKS!

"The reason why *Revelation* and *Resurrection of the Daleks* have not been novelised is nothing to do with me. Terry Nation, or rather his agent Roger Hancock, has rather a strange attitude and when we did *Resurrection* we had a lot of fuss and bother, because Terry felt no one should send the Daleks up. That's fine because if you send the Daleks up they're just silly. I remember in the last Tom Baker one [*Destiny of the Daleks*], the production team broke the golden rule, which was pointing out that Daleks can't climb stairs. They made such a thing of it, the drama of their situation was spoilt.

"Our intention with *Resurrection* was to give the audience a fairly straightforward Dalek story. I watched most of the Dalek Video tapes that still exist to get a flavour of the past but found that so many of them were really very creaky and old fashioned. *Genesis of the Daleks* worked reasonably well. I believe that Davros was a good invention, because trying to sustain dialogue scenes between Daleks is utterly silly these days. The voices don't work very well and it's visually boring.

"Anyway, Terry Nation originally refused to give permission to do the books because he didn't like the tv stories. Then Target suggested a deal: if I gave a whole sixty per cent of my fee to Terry Nation, they would consider letting me write them. Putting it crudely, I thought that was bloody outrageous so I said no, and that was how it was left, and still is. Now, my reaction is that they'll never be written. I would object to anyone else doing them; there just aren't enough good writers at Target and whatever I may have been, I certainly wasn't the worst *Doctor Who* writer, and so I don't want anyone else doing them."

ATTACK –THE NOVEL

"What happens on the planet Telos is so awful, with all the killing and slaughter (by Cybermen), it meant that the nature of the story made it impossible to be silly or humorous once there. The attempt at humour in the first half of the book is deliberate – it was a deliberate separating but also the nature of the material imposed it upon me anyway.

"I wanted to hold these bits on Earth and develop the gathering of Lytton's gang." Lytton gathered a gang purportedly to perform a robbery via London's sewers. In actual fact, he planned to turn them over to the Cybermen as new workers for their operation on Telos.

"I liked the Charlie Griffiths character. I thought Brian Glover played him very well and after I'd seen his performance I wished the part had been bigger. So I thought I'd have the setting up together, to introduce Lytton, give him some background and everything. It all evolved quite naturally.

"I was not really satisfied with the way Lytton was developed in the end, and that was a lot to do with me, so I can't really blame Paula for that, and I certainly can't blame any one else for his first story, *Resurrection*. He was such a villain. He just walks away from the scene of the crime at the end (which I liked and was very surprised that I was allowed to keep in) and survives.

"In *Attack* I wanted to see him twist in another direction, from being just a bad man to being a loner, stuck on Earth, a soldier of fortune. Whilst he wasn't now a good man, he was at least understandable. When he walked out of camera view I hoped he wasn't just standing there, waiting to come back in.

"I wasn't disappointed that I killed Lytton off. It certainly is disappointing that I never developed him to my satisfaction in either the Dalek story or *Attack*, which was a missed opportunity because I like writing about loners. They occur in almost all my stories.

"In *The Visitation* you've got Richard Mace and though he's an actor, very over the top and camp, there he is wandering about the forest, his theatre closed because of plague and he's a loner, a survivor. Had he been played better by the actor, he could have been much, much stronger, which was what I wanted. In *Earthshock*, Scott, the paramilitary policeman, a central figure, is a loner. He's not as well developed as Orcini or Lytton, but he's in charge, fighting androids or Cybermen he knows nothing about. Imagine yourself in that situation. Even with military training, it must have been a terrifying prospect.

Orcini (William Gaunt); another loner character, this time from *Revelation of the Daleks*. Picture: Patrick Mulkern.

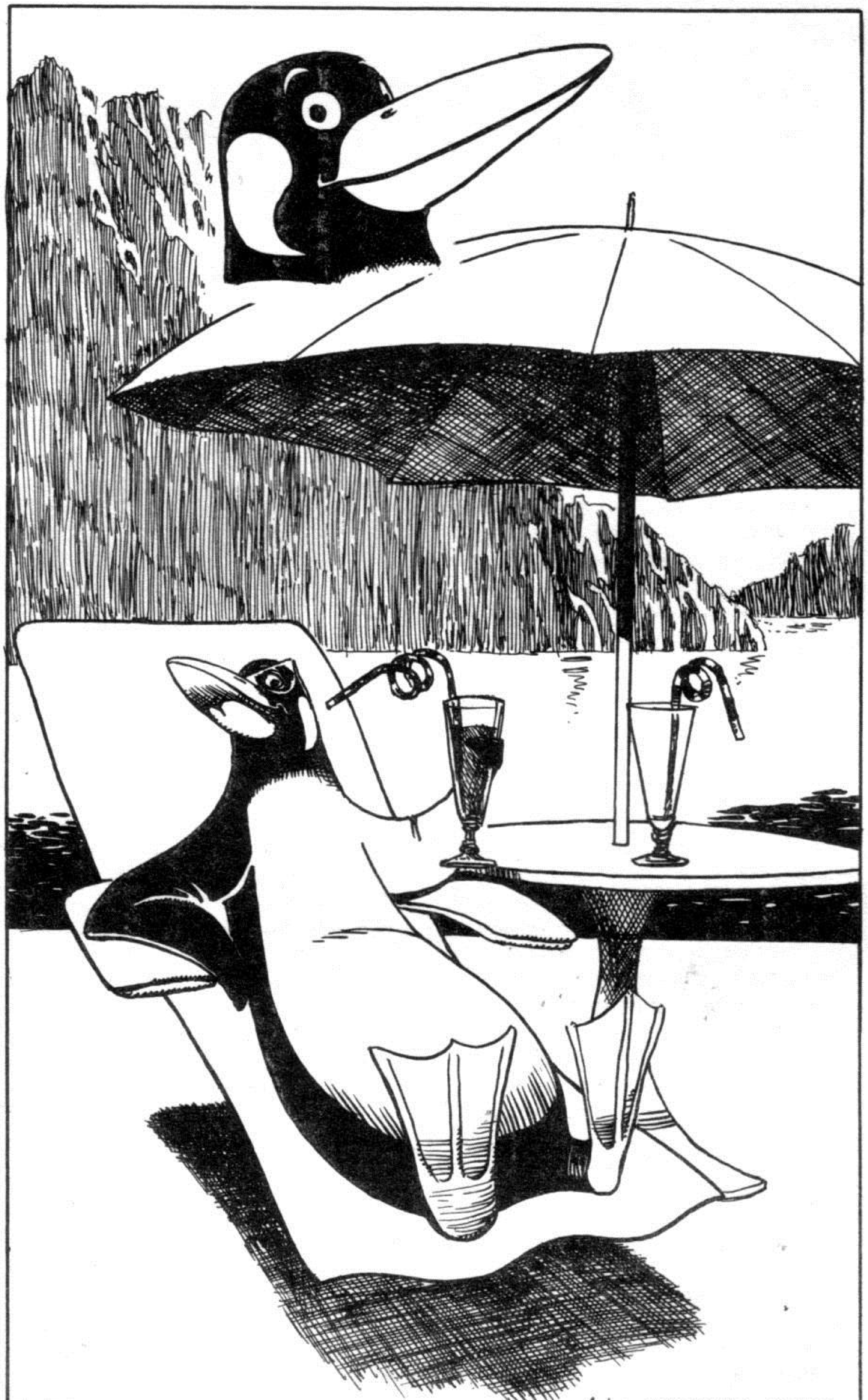
"Orcini in *Revelation of the Daleks* was the most successful, simply because he's this sad man with an utterly futile mission. He wanted a perfect, honourable kill and of course there's no such thing. He was a dishonoured soldier, with a kind of quasi-religious side to him. I took the title The Grand Master from The Knights of St. John on Rhodes, where I thought up the story. Orcini was the Grand Master when the Turks threw the Knights off Rhodes. He's a central Don Quixote-figure, a loser. And although I don't believe in losers as such, I do think people's ambition and drive can eventually turn them into a sort of lost cause. Orcini was very much a lost cause who just happened to be in the right place at the right time.

"Gosh, I'm taking this silly story very seriously!"

Interview by Gary Russell. Attack of the Cybermen *is on sale from 20th April from Target, price £1.99.*

Frobisher

The long-serving Companion of both Sixth and Seventh Doctors, Frobisher the shape-changing Whifferdill met with a variety of comments and criticisms during his tenure as the Doctor's Companion. *DWM* caught up with him at the beginning of April . . .



"Stardom at last," grinned Frobisher, shape-shifting briefly from his more familiar penguin shape to something nearly resembling a certain Cheshire Cat. Relaxing in his modern igloo, Frobisher looks back on his time as Marvel's favourite penguin with great affection. Around the icy walls are many items recalling his 42 episodes, including: posters of Nicola Bryant, a pack of chocolate pilchards, posters of Nicola Bryant, a model Cyberman, posters of Nicola Bryant and an autographed photo of Colin Baker.

Strangely, Frobisher has had many screen roles as a penguin; his career began as an egg, starring with his father in *Frobisher and the Penguins,* the 1969 film starring John Hurt." He was a very imaginative man my father, which is why I'm called Frobisher." I politely pointed out that writer Steve Parkhouse says the Whifferdill called himself Frobisher after one of the Queen's dray horses, in deference to the Doctor's love of England. "Does he? Well time changes things. I do, frequently, you know. I remember that time as one of the monsters on holiday in *Delta and the Bannermen* . . . anyway, Johnny, he's a great pal. Taught me everything about acting and in return I taught him how to drink Guinness and catch fish."

He passed around some chocolate pilchards and recalled how he was chosen for a bit part in *The Seeds of Doom.* "Unfortunately, you couldn't see me in the final version, because of all the polystyrene snowflakes, but it was nice to work with Tom Baker. I've always been a fan of the show and my agent had been trying to get me a part for years. I remember I used to watch *Doctor Who* from behind the sofa, so I tended to miss a lot of episodes . . ."

It was the story *Shape-shifter* that introduced Frobisher as the alien Whifferdill. Capable of changing his shape in response to his immediate environment, Frobisher is a wandering life-form whose life cycle is unknown. "I just hope it's a long one," he says. Frobisher went on become stuck as a penguin, the victim of monomorphia. "One of the worst experiences of my life," he recalls, "but I'm over that now. It meant I couldn't stand in for the TARDIS when the Doc tries to fix the chameleon circuit during *Attack of the Cybermen,* which was a bit of a blow to my bank balance at the time. Chocolate pilchards are pretty expensive."

His finances were helped when he was allowed to write a lot of his own dialogue under Sheila Cranna's editorship, including his memorable speech regarding fourteen years working in Walthamstow as a checkout till. "Actually that wasn't entirely true, but I did go into a supermarket once and had to leave pretty quickly. They thought I'd escaped from the freezer section! It was great fun working with Steve [Parkhouse] and Alan [Mckenzie]. Even Sheila had her moments, though she kept nicking my fish . . ."

Munching his way through chocolate pilchards, Frobisher explained how he quickly settled into the part, although he did miss some of the *War Game* story. "My cousin did that one – Conan types are his speciality. Actually, I was at an American convention that week, which was quite an experience. I won first prize in a fancy dress competition. Quite strange really, because I wasn't wearing anything at the time. The American fans were great, so passionate and, erm, big . . ."

During the *Funhouse* story, Nicola Bryant returned to the serial. A little known fact was that she and Frobisher enjoyed a passionate off-screen affair. "Alright, it was a little one-sided," Frobisher admits, "but I used to shower her with flowers, which she wasn't too keen on, since most of them were long-stemmed roses. I suppose I could just have handed them to her. At my twenty-first birthday party she kissed me, but due to my beak she nearly ended up in hospital. Like I said, the monomorphia made things difficult . . ."

When it looked as though the tabloids would discover the affair, Frobisher and Peri alternated a couple of stories in *Time Bomb* and *Salad Daze,* but apart from the *Sunday World*'s headline 'Peri in Penguin Poser', the press never even scratched the surface of one of comics' greatest romances.

During his time on the strip, Frobisher played several other parts as his character changed shape, including a rock skipper and a dinosaur, but he sometimes wished the plots could have been more ambitious. "The problem was that I quickly became stereotyped as a penguin, and the readers were complaining."

The real low point was the Hall Letter Incident. "I read this letter by accident when I was resting as a filing cabinet. It's not much fun to have paper stuffed down your throat by an over zealous office clerk, but when a letter starts 'Please! Please Please! Get rid of that stupid penguin,' well, it leaves a nasty taste in the mouth, if you see what I mean." Reminded of this incident, Frobisher looked a bit glum. "Hall hoped I'd be gone by **Issue 133,** and of course, I was."

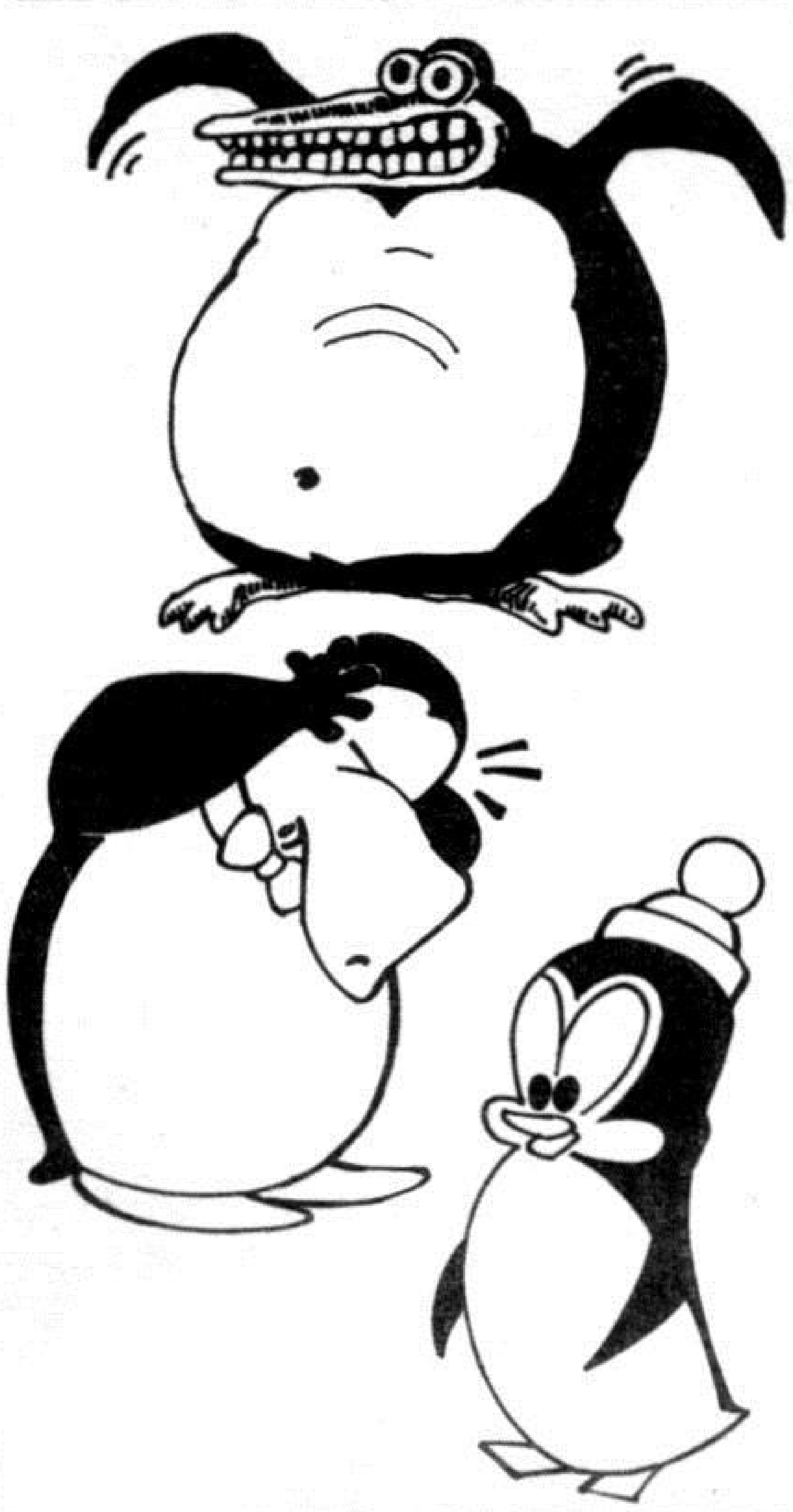
Steve Parkhouse says Frobisher was supposed to be the human dimension the Doctor lacked. "The problem for me was that everything was too black and white," the Whifferdill remarks. "Even when I was a dinosaur I was black and white, which takes you back to the penguin again. The stunts made up for it, I suppose. I pushed for ages to get more stunt work, and hang gliding in *The Gift* was one of the best."

Off duty, Frobisher got on very well with his co-stars, particularly Nicola Bryant. He also loved Colin Baker's coat; "I could go out shopping in disguise because the coat was so big. If I'd gone as myself, there would have been the usual autograph seekers, but nobody notices a multi-coloured coat, do they? Well, probably not."

Of Frobisher, Colin Baker has this to say; "I am on record as being a fan of Frobisher, the shape-shifter who decided to stay a penguin 'for personal reasons' never explained! And perhaps it's probably better left unexplained." When I read this to him, he cheered up, especially upon discovering there was even more glowing praise in Colin's afterword to the new *Voyager* graphic novel. "That was the best story of my time with the Doc. All that Nutwood stuff, the changing backgrounds, the threats with pencil erasers – oh, that got cut, didn't it? Still, it's a good story."

Perhaps his greatest moment was getting to sing during *The Gift,* partly set in a 1920's type scenario. "That was great fun. I got extra fish for doing that – all my own work, too, no dubbing. Personally I prefer heavy metal. Led Zeppelin, that kind of thing, but it might have been a little out of place."

As the epic *World Shapers* drew to a close, the Whifferdill decided it was time to move on. There were several reasons for this, despite an upswing in popularity. Nicola Bryant and Colin Baker were about to leave, and his own story, *Penguin Terror,* had been rejected. "It was all about a small Earth colony being terrorised by a giant pengion. The colonists call for Super Penguin to defeat the menace, which he does in a final, dramatic scene. Nicola Bryant plays one of the colonists – she falls in love with Super Penguin and they both live happily ever after.



Frobisher went through a variety of different penguin shapes before settling on the final design. Illustrations: Nick Miller.

"Marvel said it was a little bigotted and the Doctor wasn't in it, so I did a re-write to include a scene where the Doctor gets tied up by the colonists, who think he's the evil penguin robot. I still don't see why they didn't like it."

His final story was *A Cold Day in Hell,* working with newcomer Sylvester McCoy. "Colin Baker had left taking all my fish and Nicola had gone too, and stopped replying to my letters. At the end Sheila held a party for me and sent me off with loads of flowers and pilchards." Had he asked to be killed off? "Oh no! I like to keep my options open. All this talk of being rubbed out, that was all a big scare story, just to get people worked up."

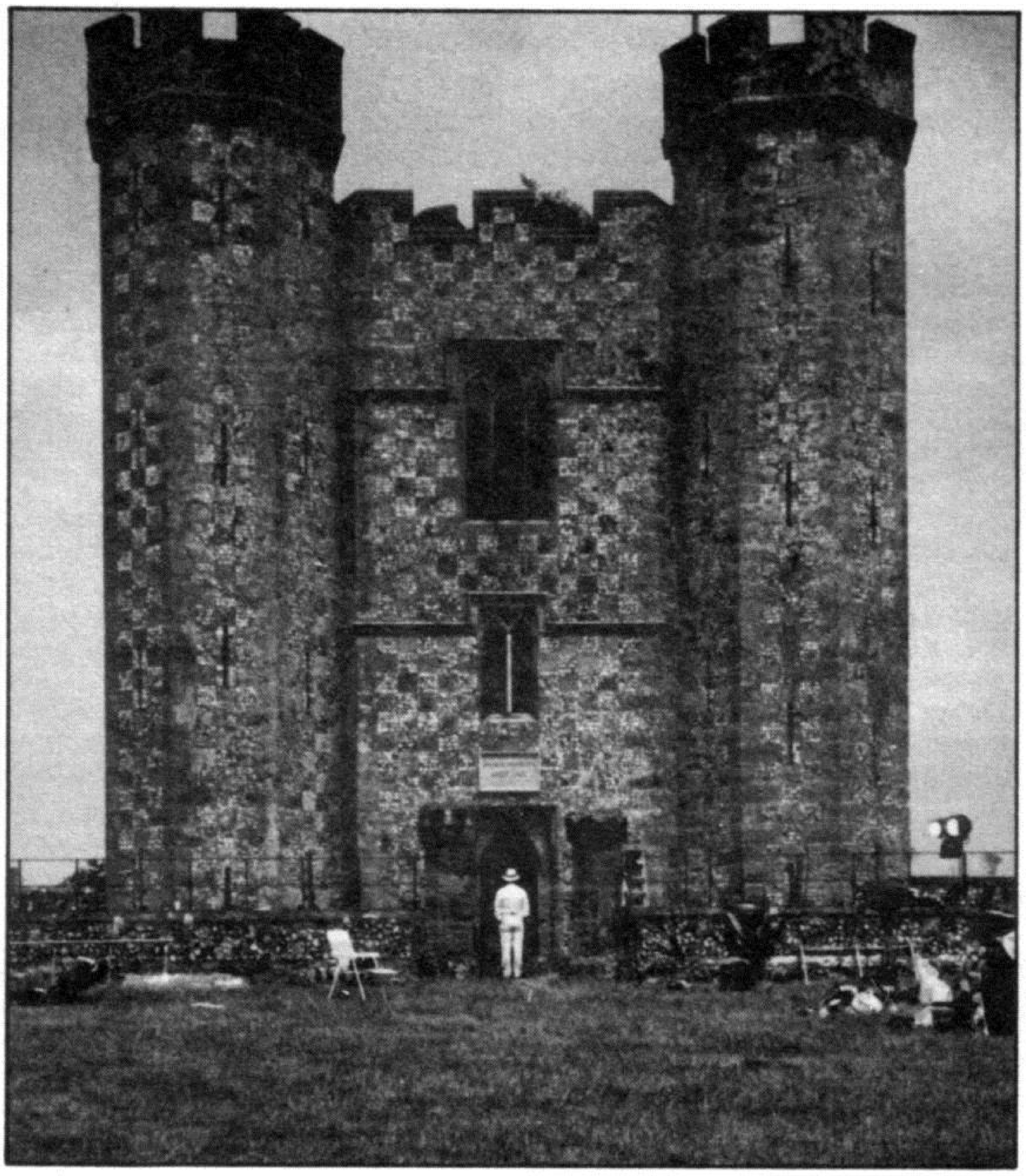
Which were Frobisher's favourite stories? "I liked the early ones really, and the middle ones. The end ones were good as well. On the other hand, I didn't like a lot of them."

Frobisher admits that he became type-cast, with no offers other than those as a penguin. He refused to appear with the Gwanzulum in *Planet of the Dead* citing personal differences, but to earn some cash he did a spot of waiting in A-Lux's top hotels, plus the inevitable job advertising some well known chocolate biscuits. "That was brill," he recalls, "because the penguins lacked experience and I sort of became the chief penguin, and they let me sing the catchy jingle." He's done voice-overs for other adverts since and appeared most recently with Bob Hoskins in *Who Framed Roger Rabbit.* "It was difficult working alongside make-believe characters and pretending to talk to machines but, in a way, it reminded me of my days at the Marvel offices."

In the future he'd like to do more work in films and he's put his name forward for the role of the Doctor in the forthcoming movie. He looks back on his time at Marvel with fond memories. "It was great really. Perhaps they'll bring me back one day, it would be nice to work with Sylvester again and I'd certainly agree to a one-off story some time. Please?"

Interview by Graeme Wood, with additional material supplied by Colin Baker and Steve Parkhouse. Frobisher appears with the Sixth 'Doc' in Voyager, *the long awaited graphic novel that is due for publication on May 26th.*

ON LOCATION



Silver Nemesis, Doctor Who's twenty-fifth anniversary special was recorded last June. It was made entirely on location, much of it at the Arundel estate. Saul Nassé recorded a snapshot of a day's shooting. . .

The sign read 'PRIVATE PROPERTY – KEEP OUT'. The splendid castellated building stood silently among the green fields surrounding the main castle at Arundel as the sun rose over the horizon. Everything was quiet and empty.

Gradually, an armada of vehicles invaded the site: the production crew of *Doctor Who* had arrived to record scenes for *Silver Nemesis*, the twenty-fifth anniversary story. This building was to figure as Lady Peinforte's crypt. It seemed an unlikely place to be recording *Doctor Who*, and local schoolboy Chris Blyth confirmed the impression. "People used to live in there, an ordinary family, but it's dangerous now. I went inside once; the stairs were all knocked down, so we got to the top using a rope."

Before long, the building was full of people bustling around in a hive of activity. John Asbridge, the designer, supervised the placing of skilfully designed scenery that would transform the inside of the building into the impressive setting eventually be seen on our tv screens.

Once all the rigging had been finished, with lights, sound equipment and cameras in place, recording started at a furious pace, with actors moving in and out of the crypt to quickly rehearse and play their scenes. A group of spectators congregated outside the crypt: extras playing Cybermen rolled their suits down to their waists and lay down, sunbathing.

A canvas backed chair was painted with the initials J.N.T. Producer John Nathan-Turner, sporting a vivid green sweater and white wellingtons, paused for a moment amid the rush. "This is a very tough lot of episodes to shoot," he explained, "although the script was tailor-written for what we had available."

The action was set at Windsor, so why weren't John and the *Doctor Who* team there? "We would have liked to have shot it at Windsor, because it's always best to do something where it's actually set. But there's a long standing rule that only documentaries are allowed, no drama at all.

"When I think about it, I can understand – every time there was a Henry VIII film, Her Royal Highness would be besieged."

Suddenly the sounds of machine gun fire erupted from inside the building, and shouts from a man and woman. Feet ran up stone steps, and a soldier with a gun emerged. It would only be in November that the shouts would crystallise into those of Lady Peinforte and Richard Maynarde.

A man walked away from the group watching from outside. "There's a monitor over here, Andrew!" someone shouted, but script editor Andrew Cartmel, dressed in army green jacket moved on, entering the large van, or 'transmitter' containing all the recording equipment. He soon re-appeared, this time with a tall, thin man with a beaky nose. A description that could fit the fourth Doctor, but this time referred to the creator of all the action being recorded that sunny day, writer Kevin Clarke. Andrew Cartmel headed for the canteen van, and for once the pair were split. "Andrew and I have become a bit of a double act," said Kevin. "Every time I have a good idea, he has a good idea, which gives me a good idea, which gives him a good idea!

"At the moment it feels as if it could go on for the rest of our lives! I sent him a postcard when I was on holiday recently. It said: 'episode four is finished and episode five is on its way.' Then I sent him another saying: 'episode thirteen is finished!' You get sucked into a vortex. When I was commissioned to do a *Doctor Who*, I thought the three episodes would take about eight weeks to write. Seven months later, we're still tinkering to get things just right!

'There are endless possibilities in *Who* that just don't exist elsewhere. The dimensions are a writer's dream, but the lack of bounds poses difficulties. I try to learn from the example of my writing heroes, the Jacobeans, and follow the line through. Otherwise the script becomes a mish-mash.

"We're blessed with a brilliant script editor in Andrew Cartmel, who is nothing if not extremely creative. Andrew is very good with all his writers – treats us very well indeed. Although the script has been in a constant state of flux, I've been consulted every step of the way."

If Kevin Clarke could be described like Tom Baker, Jon Pertwee's doppelganger would have to Production Manager Gary Downie, with his jutting chin and prominent nose. Like a site foreman, he co-ordinated everyone and everything, with an army of instructions from a gentle cajole to a

barked order. "Be back by twenty-to-three, everybody! That's lunch!" Operations had been suspended for the morning, and everybody from make-up girl to semi-nude Cybermen made for the canteen van.

From the mass of people eating their lunches broke a strange, but familiar, figure. He carried a plate of sandwiches in one hand, eating them as he tripped along towards the crypt that the others had just come from. He wore amazing green and red shoes, more sober grey trousers and a white shirt. Perched on his head at a few degrees less than the jaunty angle of cliché was a panama hat, and his face was framed by hippie-like wire-framed glasses. The face was almost a caricature, but steeped in sensitivity. You could almost believe Sylvester McCoy had spent nearly a thousand years travelling in space and time.

Sylvester peeked into the crypt, running his fingers around the arched stone frame of the doorway. He crept inside, looking around, as if for hidden menaces. Having familiarised himself with the surroundings, he re-joined the eaters and sat down with John Nathan-Turner, animatedly discussing scenes. Alongside them, inside a parked coach sat three shadowy figures. They seemed to have been through a terrible ordeal, with silvered mouths, and two black eyes each. What evil force had done this to them?

A closer look revealed them to be the evil Cybermen. Dehelmeted and re-humanised Cybermen, but Cybermen nontheless. Brian Orrell and Mark Hardy had a silken-voiced leader in David Banks:

"It's very glamorous filming at Arundel. But when you're standing around in a sweaty dark hole with hardly any room, underneath a Cyber-skin, it doesn't feel like it! Our other location, at Greenwich, was also far from glamorous! The massive building we filmed in was marvellous, though – like an exploded Thirties cinema. We did some filming on a ramp about a hundred feet up. That was when it was quite good to have the Cyber-helmets on, because we couldn't look down. It's the same secret that steeplejacks have."

The *Nemesis* locations were very different from the rocks of Wales, where David took part in the anniversary story to celebrate twenty years of *Doctor Who* in *The Five Doctors*.

"I think where *The Five Doctors* really scored was that it was taken at a leisurely pace, and was seen as a real exhibition of what *Doctor Who* really was. We've had difficulties with a lack of rehearsal time with this, and Chris Clough, the director is going straight on to shoot another story. I don't think that it's quite such a quality product, though it will look very good, all being shot on location. But it's all been a bit like doing live television!"

You may have heard of Tennis Elbow, but a very close look at David revealed some different complaints for the actors. "Someone's pierced their ear on a helmet, someone their nose. We've got Cyber-ear, and Cyber-nose. And Cyber-crotch! The costumes keep splitting between the legs, so running repairs have been the order of the day. They spray the seats of our suits with silver paint, which is quite a nice sensation. Very cooling on such a sunny day!"

Away from the coach stood a figure in black leather jacket, a blue cap and dark sunglasses. "We're continually patching the Cybermen up: we come armed with replacement bits and cans of that silver paint!" Richard Croft was costume designer on the show, and had been charged with creating the new-look Cybermen that David Banks' Cyberleader presided over.

"In previous vanquishings of the Cyber-race, the costumes had been destroyed, so these are all new. I've had the fibreglass of the helmets modified in various ways so that they're a bit more comfortable. Although the front comes from the same cast, they're a bit deeper. The back-plate clips on, rather than being screwed in, and I've had the helmets and chest units vacuum plated to a high finish.

"Originally much of this story was going to be shot at night, and that finish would have worked very well under the artificial light. As you can see in these crypt scenes, you get a dynamic off the surface that's not there with ordinary daylight. They look much more monstrous!

"The costumes have been made from scratch because the Second World War G-suits that were used are no longer available. I've designed a rather roomier costume from a heavy black fabric, with artwork over them to texture them up. We stencilled an emulsion glaze on with a decorating roller through an expanded metal mesh, which gives a surface paint will stick to. Then we sprayed them with silver car paint, which soaked into the plain cloth regions, and silverised the emulsion. They should look good on the box!"

The universally-liked director, Chris Clough, was by now well into shooting the afternoon's action in bright sunshine.

▶

Strangely, another bearded man was supervising shooting with another camera. "This is a pick-up on some recording we did in Greenwich the other day," explained Dave Chapman, the Video Effects Designer. "We were doing the Cyber-ship landing, and by the time we'd finished it had clouded over, so I'm taking some shots of this blue sky while Chris works with the actors.

"Whether we use them or the material we shot in Greenwich depends on what they look like when we come to put the whole thing together. Of course, we'll be suffering from our usual problem – the sheer quantity of effects!"

Sylvester McCoy appeared back at the crypt with Kevin Clarke. He was talking excitedly: "We've come up with something. I don't know what you'll think of it. Feel free to say, 'Blech!'"

They quickly gathered together Sophie Aldred, who'd just got into her Ace costume, David Banks, John Nathan-Turner and Chris Clough. Under the baking sun on the grass in front of the crypt, Sylvester explained how he saw the moves working on the peculiar chess scene in episode three where the Cyberleader attempted to gain possession of the silver bow.

As they worked through, a sense came to the action. Lines were transferred from the Doctor to Ace. Happy with the results, they all moved back into the crypt to shoot the scene, as soon as the designers had dressed the set.

Before long, work was over for the day. Gary Downie let out a ringing, "Thank you, everyone!" and the actors and production crew headed for the flotilla of cars, vans and coaches that was assembled to return them to their hotel in even sunnier Worthing. As the area emptied, a calm descended on the place. The crypt stood serene, arched entrance shut, its property private once more.

◆

David Banks and Sophie Aldred start to take recording seriously . . .

VISUAL EFFECTS

North Acton, London seems a strange birthplace for the weird and wonderful. But it was there, in the BBC's Visual Effects Department, that the stunning effects for *Doctor Who*'s Twenty-fifth Season were created. *DWM* reports . . .

In charge of Season Twenty-Five's special effects were three very different people. Visual Effects Designer, Stuart Brisdon, who worked on *Remembrance of the Daleks* is a tough perfectionist with a dislike of compromise. *The Happiness Patrol* and *Silver Nemesis* were masterminded by Perry Brahan, an energetic enthusiast with a twinkling smile. The effects for *The Greatest Show in the Galaxy* were conceived by Steve Bowman, a self-effacing man with a meticulous eye for detail.

Remembrance of the Daleks was a visual effects *tour-de-force*. Stuart Brisdon: "It was a very busy story for us. I've never been so busy on *Doctor Who* before, and I don't think many people have.

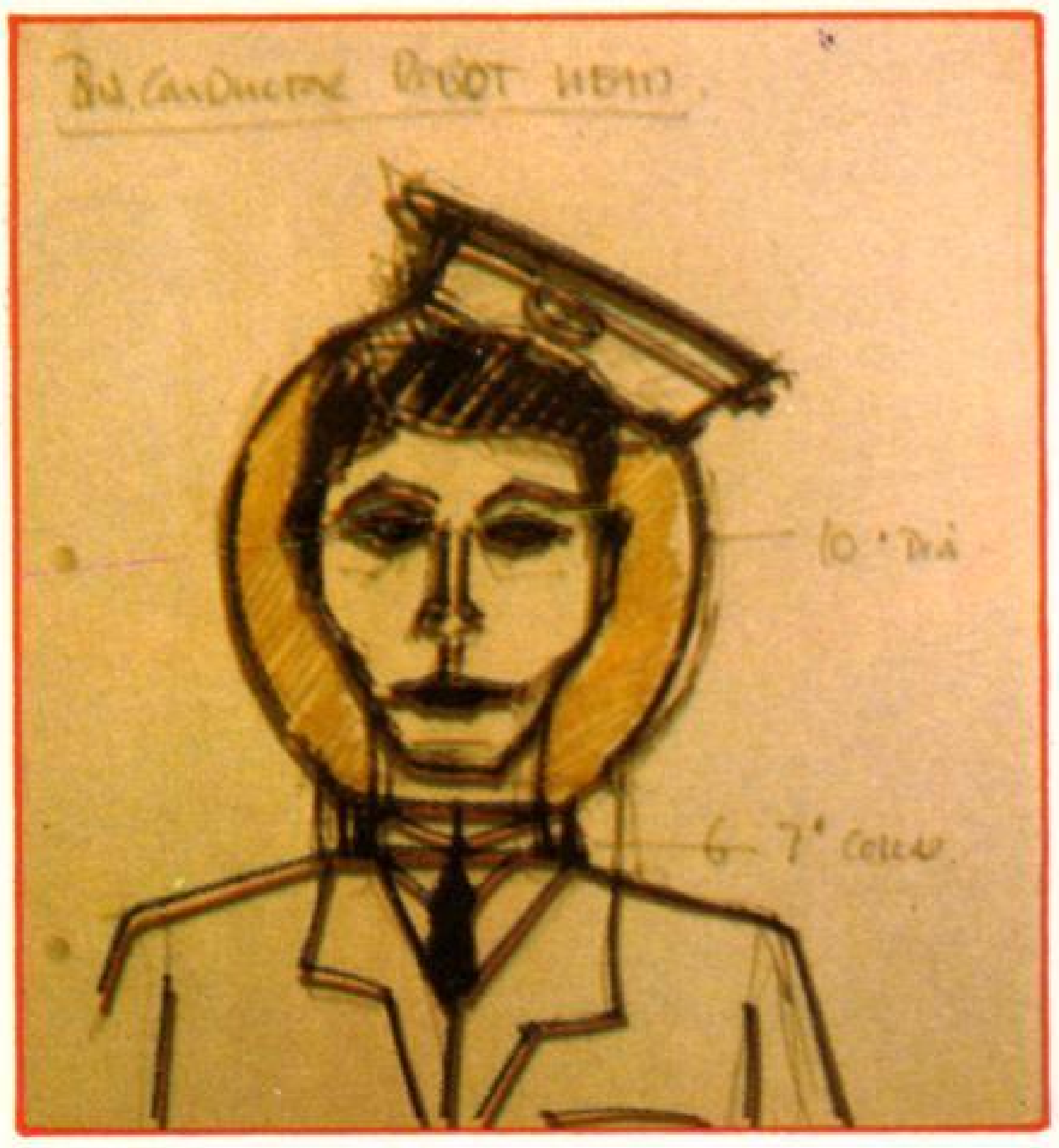
"When I saw the script I was very excited. It was so interesting, being set in the Sixties and full of pyrotechnics which I like to specialise in – there was an explosion on every page! Normally we get to do one-off explosions, or if you're lucky you get a war story with quite a few, but I've never before done such a variety in one programme. The whole gamut was there, from oil drums to chemistry labs to Daleks – all exploding. It was great!"

A particularly impressive pyrotechnics sequence occurred when Sophie Aldred's Ace ran through a school laboratory with it disintegrating around her under a Dalek's fire. "That was a very interesting scene. Sadly you didn't see a lot of what was going on because there wasn't time to do close-ups of little effects.

"Basically, what we wanted was the room erupting as the Dalek zapped it – missing Ace of course! We had a very good location, an empty school which we

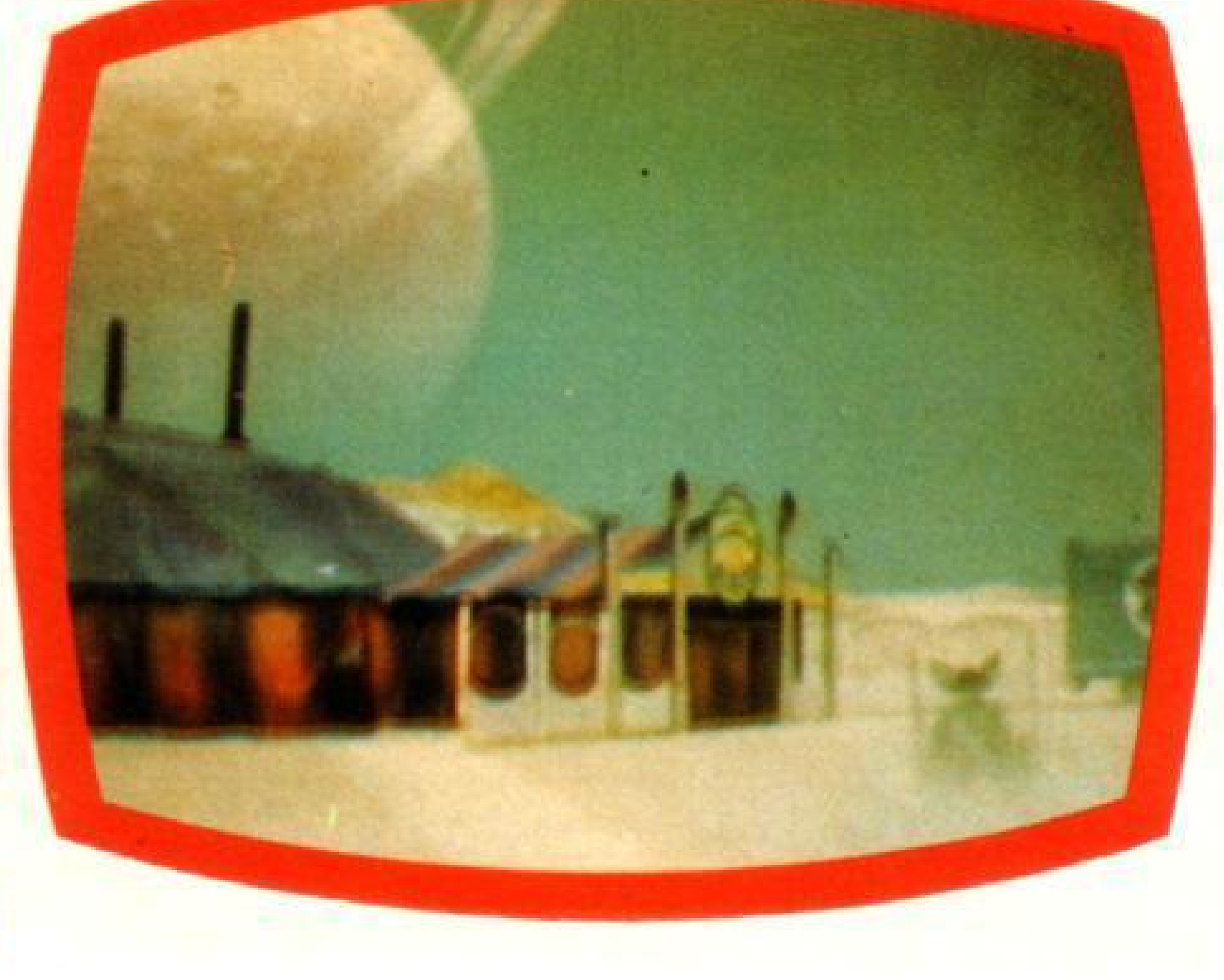
Sylvester McCoy walks calmly away from a carefully controlled explosion in *The Greatest Show in the Galaxy*.

The Cyber-ship



Above: the circus tent from *The Greatest Show in the Galaxy* is prepared for filming and below, the final on-screen effect with Nord's vehicle making its approach.

The Bus Conductor in various stages of development, both old and the renewed versions



could basically do what we liked with. We put sugar glass windows in a lot of the cabinets, and blew them up. There was a dummy section of wall we blew a couple of holes in, too.

"I wanted to try things I hadn't done before, little twiddly bits. One of them was a chemistry lab water tap being sheared off and a column of water going up. We had a water feed running up from the basement into an electric valve attached to the tap. We blew off a soft dummy piece of pipe with a small explosion and opened the valve, which let the jet of water shoot out.

DIFFERENT EXPLOSIVES

"We use a variety of different explosives depending on the effect that we want. There are small detonators, gunpowder charges, and there's an American item called a zirconium squib which gives you a shower of sparks.

"A colleague and I sat in the corner of the lab, setting off the explosions as Sophie reached the safe points. She was very game and really threw herself about, with a lot of stuff going off around her – all quite safely, I might add.

"We finished the sequence by substituting a stunt girl for Sophie and recording her jumping through a balsa wood and shatterglass window. The way it all cut together looked very good."

The script did not call only for explosions on the effects side; there were also the Daleks, which were more of a problem. "I had half-a-dozen Daleks, of various vintages. Some were very old, and some pieces were left over from a story that John Brace designed, *Revelation of the Daleks*.

"We had moulds for some bits, but lots of the methods for constructing a Dalek were still very labour intensive. The middle section, for instance, needed plates individually cut and fixed on by hand.

"What I did was modify the middle of it so that we could make it out of a mould and have them knocked out quickly by our plastics specialists here at the BBC. I altered the sink plunger too, so that it didn't look quite so much like a sink plunger! So there's now in existence a complete set of Dalek moulds, which would make it easier to make new ones if they were needed again.

"We made one modification internally that didn't work as well as I would have liked. The script called for the Daleks to move over rough ground on location. Traditionally this has been done using tracks, but they would have shown on the wide shots being anticipated.

"What we did was make up a small chassis with a seat and a steering mechanism in, as well as castors. On very smooth ground, or in the studio, it would run on castors, but outside we'd pop into mountings three large orange ▶

ball-wheels from wheelbarrows – two at the back and one at the front.

"We did some tests on it and it worked very well, although it tended to yaw, or rock from side to side. We realised there was a technique the operator could use to iron this out, whereby he balanced his weight from side to side to keep the Dalek stable.

"There was one operator called Hugh Spight who's worked on films like *The Dark Crystal* and is very good: very young, very fit and works out twice a day. Hugh could make those things work beautifully and very smoothly. He usually played the Black Dalek, but of course he was only one of them, and some of the other Daleks did not move quite as well."

Stuart was very pleased with the Special Weapons Dalek though and had praise for assistant Dave Becker who built it: "He got very excited about it and did a really good job. He got obsessed with the idea that it had to be really mean and nasty!"

PYROTECHNICS!

It was the pyrotechnic work on the show that Stuart was most proud of, and he finished work on the story in a good frame of mind: "We were all totally exhausted, but very happy as we knew we'd done some very good effects, and I had a very good team behind me. I've never known a team work so well, which really made it. It was good fun."

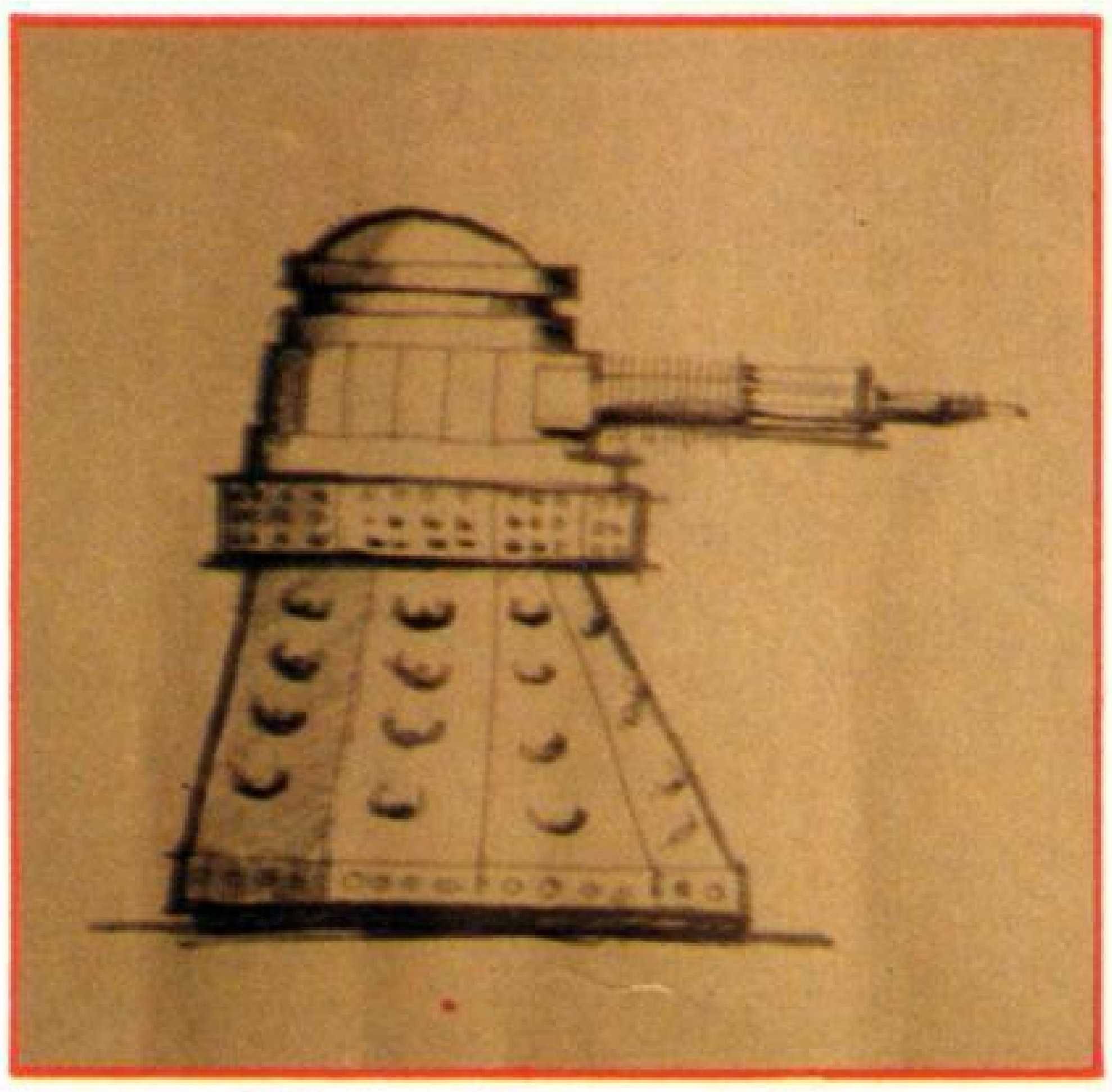
The second and third stories of the season, *The Happiness Patrol* and *Silver Nemesis* were recorded back-to-back with the same production teams. Perry Brahan worked as Visual Effects Designer on both stories.

Perry says his work is only as good as his team's and was very pleased with his assistants on *Doctor Who*, Mike Tucker, Paul McGuiness, Russell Pritchett and Alan Marshall. Russell Pritchett: "The way Perry normally works is he gives us the idea or concept of an effect, and between the group of us we work out the design, so it's very much a team effort."

There's something special about working on *Doctor Who* according to Perry: "I wouldn't say it's so much pleasing as challenging – not least of the challenges is doing sixty effects on a relatively small budget. It is good to work on science fiction – it's something that might happen only once every two years, but it's what I originally wanted to do. That comes from watching *Thunderbirds* and seeing spaceships blow up and thinking, 'that would be a great job to do!'

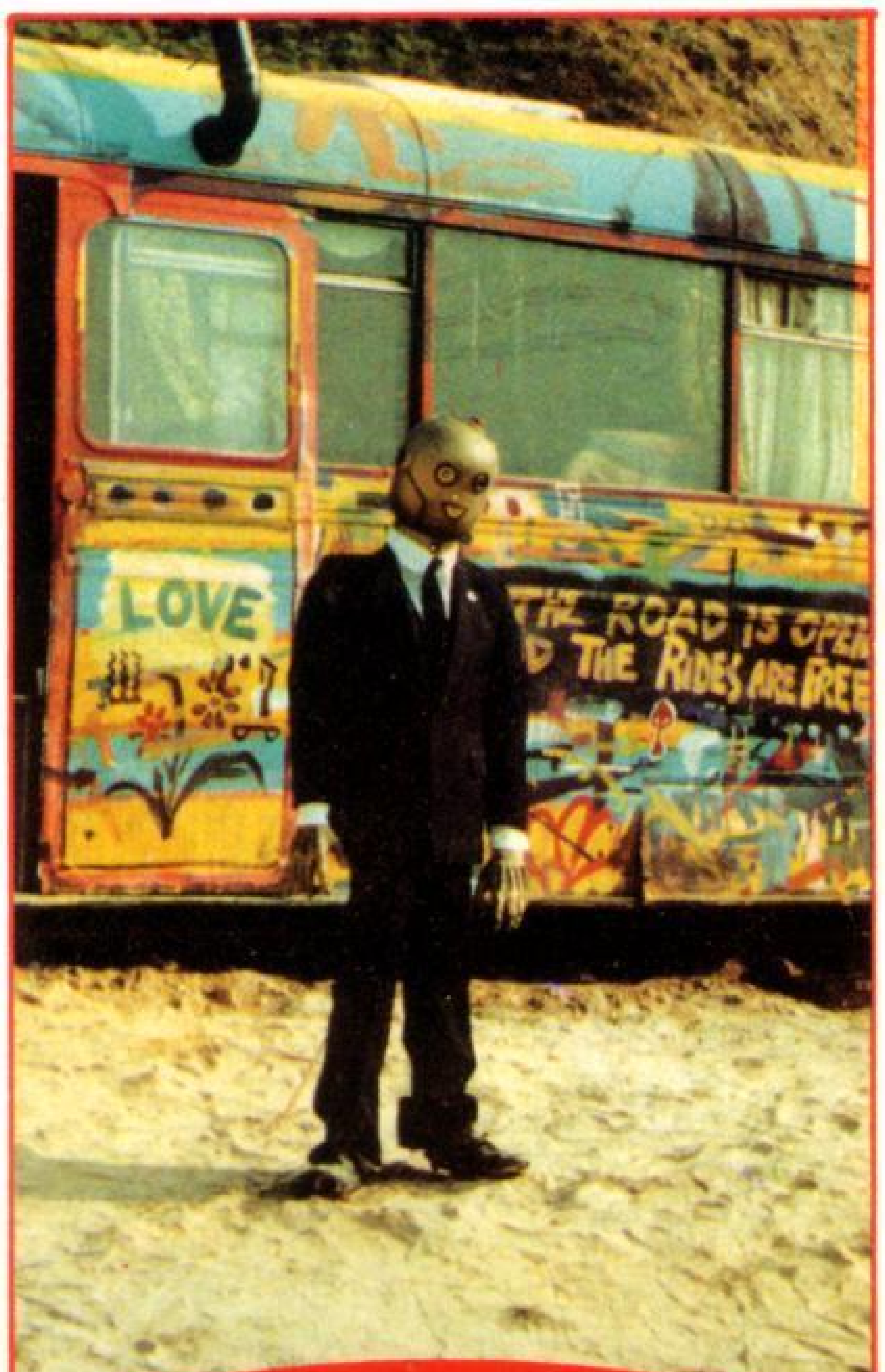
"We didn't have a great deal of involvement with *The Happiness Patrol*. Paul McGuiness made the Kandyman skeleton that came down the tube, but the costume itself was handled by make-up. We did some bits and bobs like

Silver Nemesis: the crypt is destroyed.



The Special Weapons Dalek design sketch.

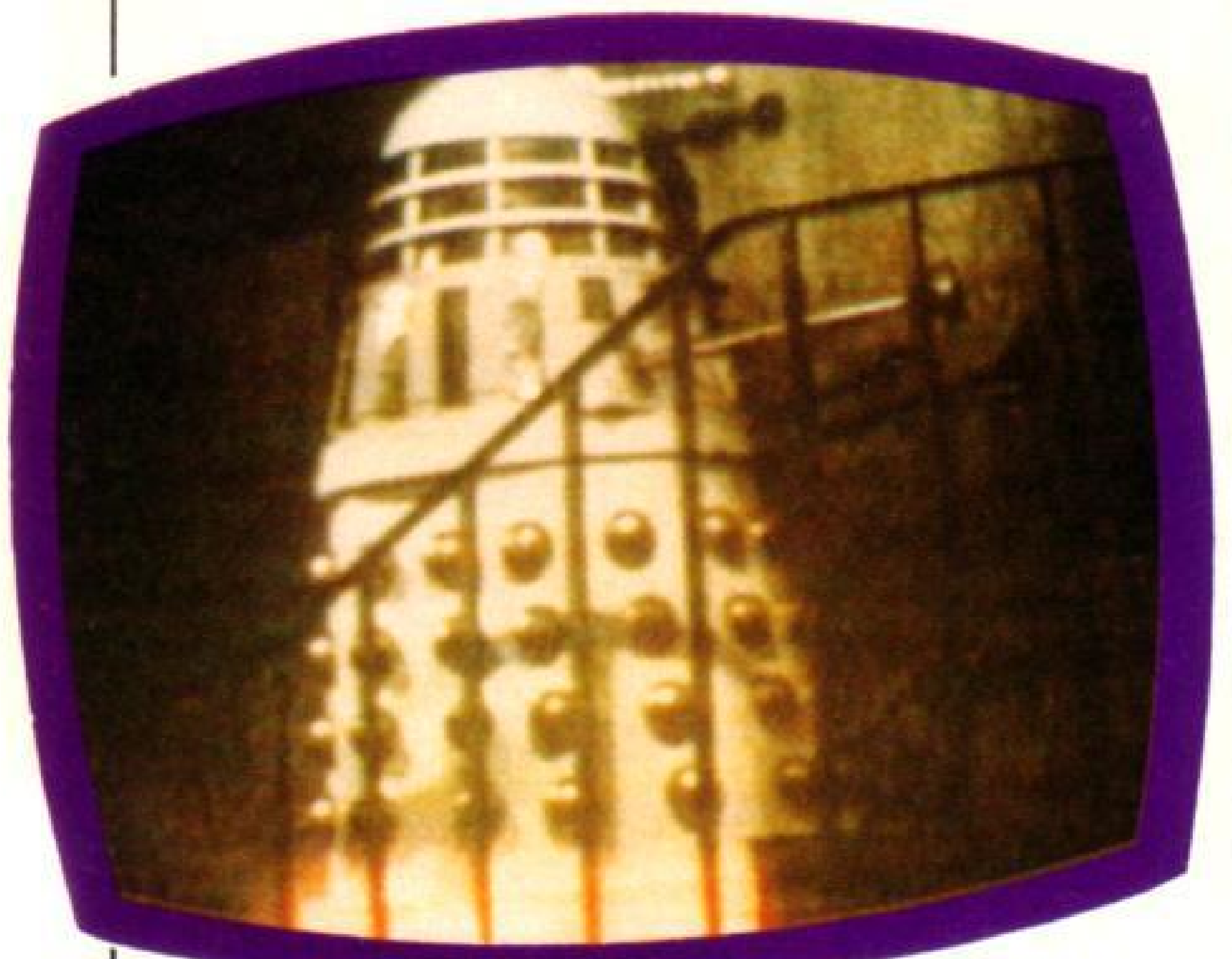
The guns for T



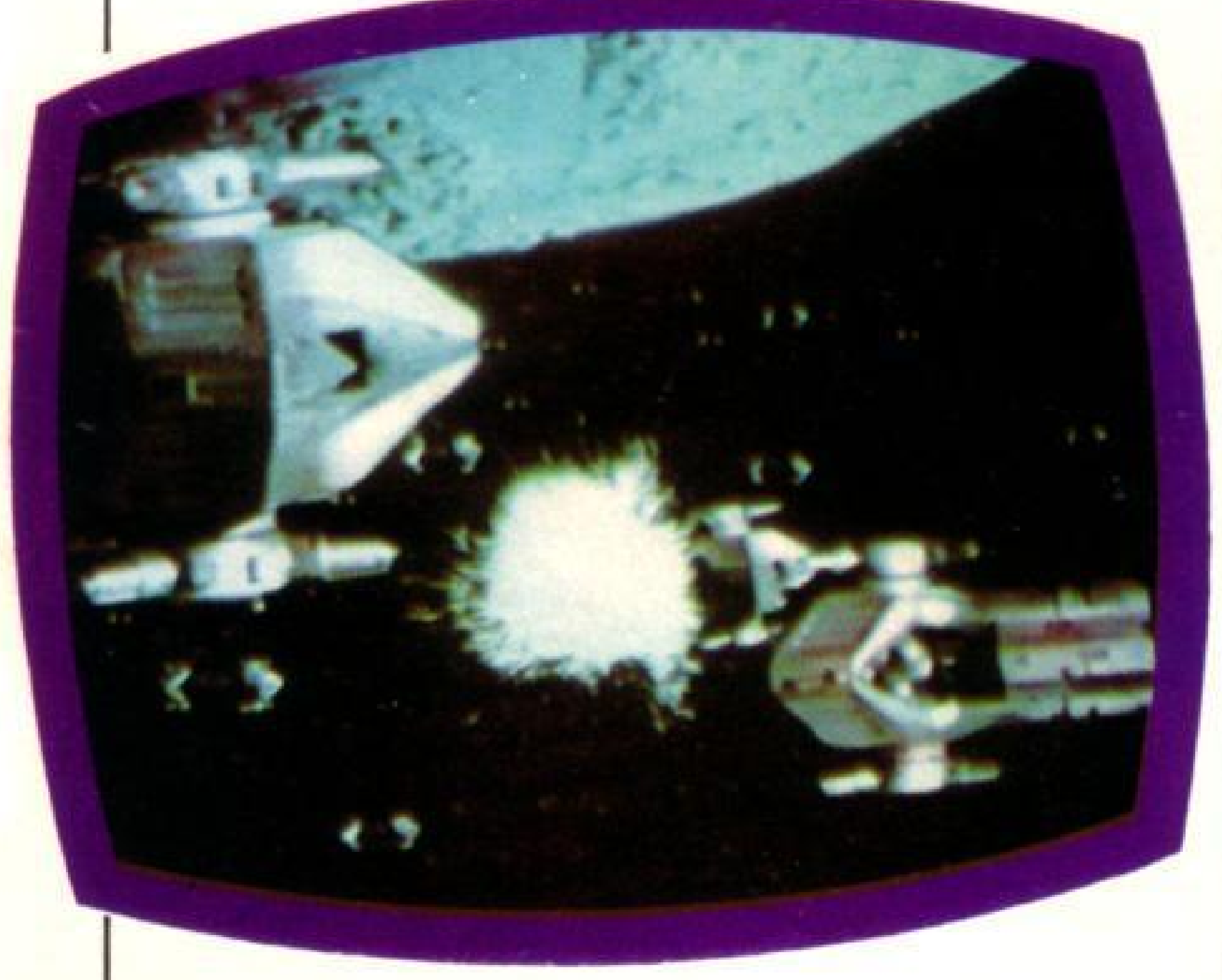
e Happiness Patrol

The Dalek shuttle model.

A soldier is exterminated in *Remembrance of the Daleks*. The macabre skeleton effect took two days to complete.



The scene that dispelled a twenty-five-year old myth; the Dalek chases the Doctor up the stairs in the Coal Hill School cellar.



Blowing up the Cyber-fleet!

the glowing poker and ovens, and the fondant supreme! We used food thickener for that as we do on *Double Dare* on a Saturday morning.

"Fifi we designed based as a cross between a dog and a rat as described in the script. Chris Clough, the director – who was a lovely chap to work with – wanted something very small. We could have got it smaller, but it would have meant less continuous shooting.

"Sue Moore and Stephen Mansfield made Fifi. It was all controlled by cables. What we'd do was have three of us operating it from the floor, then matte in electronically a locked-off shot of the empty room over the top of us."

The back-to-back shooting with *Silver Nemesis* had some advantages: "We came up with a gun mechanism that could be used in both stories. I designed the mechanics and included an electronically controlled rotary cannon style muzzle that could fire single charges or a burst like a machine gun.

"Once we'd got the single design for the workings, we then came up with two different shrouds. We used them as the Cyber-weapons in *Silver Nemesis* and turned them into the Fun Guns for *The Happiness Patrol.*"

TIGHT SCHEDULES

Silver Nemesis posed some particular problems for the effects team because of the all-location shooting and an especially tight recording schedule. "Things were running very tight, so we set up a little second unit at Arundel and took some shots of Paul as a Cyberman turning and shooting. They ended up using most of them.

"The site at Greenwich was a lovely one for us. The hangar was a great building to work in: we could set off as many explosions as we liked, even though there was a gasworks only half a mile away!

"I was very pleased with a sequence we did in there with the meteorite, or the flying chocolate chip cookie as I called it. When the meteorite hovers upwards and moves out of the hangar in episode three, we had the full size model over-laid electronically, but had gas jets there physically so we could produce a real dust cloud as it moved over the ground.

"We had to be pretty flexible on *Silver Nemesis*. With the Cyberleader's death scene for instance, Lady Peinforte stuck the arrow in him in the hangar at Greenwich, but his chest exploding and him falling on the floor we did in the crypt at Arundel!

"David Banks was a wonderful bloke to work with. We spent twenty-five minutes setting this death scene up so you wouldn't see any of the bits and bobs in the crypt. Then we blew up his chest and had quite a flowery explosion on the floor. David took his helmet off and said, 'Thank you for spending so much time on my big death scene.' He was so flattered!"

Perry was more pleased with *Silver Nemesis* than *The Happiness Patrol* and cited his favourite piece as the sort of thing he used to enjoy on *Thunderbirds*. "I was most proud of the Cybership exploding – especially when you consider how hard it was rigging it up.

"We filmed it in the car park at Elstree, with one lot of model trees covering up lights, and another lot hiding a block of flats. We had a small model spaceship on a rostrum covered in fake grass with real trees against real sky in the background.

"We then combined a shot of a full size explosion taped on location with film of our model exploding in the car park at Elstree, and the final result was very effective. It sums up the horrendous difficulty of working on *Doctor Who*, but it also shows how it's a lot of fun."

THE GREATEST SHOW IN THE GALAXY

Season 25 closed with *The Greatest Show in the Galaxy*, although it was in fact the second story to be recorded. Steve Bowman was the Visual Effects Designer on the show: 'My initiation into Visual Effects was on *Doctor Who*.

"I worked on half-a-dozen stories as an assistant when I first joined the BBC fifteen years ago. I have vivid memories of churning out vac-formed spiders by the twenties and thirties for *Planet of the Spiders*. I last did a *Doctor Who* in 1981, this time as designer: it was called *Earthshock*, which featured the Cybermen.

"*Doctor Who* does involve a lot of imagination. You've got so many other SF films to compare it to – *Star Wars* and *Aliens* for instance. It's a challenge to steer it away from certain images which are very fixed in people's minds. You have to be as original as you can, within the budget of course, which is always the dominant restraint on *Doctor Who.*"

Steve had his first meeting with the director, Alan Wareing, in March, where they went through the script noting down initial ideas. "The script had a lot of different aspects – there were the clowns, the desert, the robots. Lots of mixes, which made it quite an original story."

One of Steve's creations that went through a number of changes was the Bus Conductor robot, which was built by Design Assistant Mike Tucker. "Originally I saw it a bit like Max Headroom with a sort of chisel jaw, but after my meeting with Alan, it became more of a pumpkin face, in line with his thoughts.

"We went as far as making a spherical head, but I wasn't too happy with it: I felt it was a little too jokey, and when I showed it to the director, he agreed. The idea was to have something that looked friendly on the surface, but with a menace underneath. I went to a more cylindrical elongated head. It was made up from two hemispheres from an architectural model company and a plastic tube. All the finer detail was achieved with the usual Airfix model kits! We incorporated a black strip to cover the join where the actor, Dean Hollingsworth, took the head on and off."

The thinking behind the huge robot half-buried in the sand was different. "That had to be instantly menacing. In the original script, it was just a head sticking out of the sand, but Alan wanted it to rise up and grab the girl.

Fortunately we were shooting in a working sandpit, so we could always get someone into the ground. Jim Lancaster, one of my design assistants, built and operated the robot, so he constructed it around himself.

"I originally thought we could clad Jim with panels, but it ended up so big – six feet down to the waist – that we actually built a framework that enclosed him. He started off lying down, and on cue operated an electronic foot-switch which initiated pneumatic rams that pushed him up into the standing position, so the robot sat up.

"He also drove the arms, which were cantilevered, operating from the elbow like an astronaut's back-pack. There was a nice feel to them – because they were counter-balanced there was a lot of flexibility. Jim controlled the gripping right hand via cables, and a couple of design assistants, Tony McKillop and Biddy Palmer, did the rest by remote control. We had the head and eyes motorised and the crunching jaw on pneumatic rams, all under electronic control.

"The robot gave us scope for more realism. Because it had been in the ground, it had to look old and dirty, which gave us quite a bit of licence to get away from the pristine robots one is used to seeing. "Jim did a good job operating it, especially considering he could only see out by peering through a two-way mirror in the chest. Once Dave Chapman, the Video Effects Designer had added the lasers over the top and Dick Mills his sound, I felt it all worked together well."

THE CIRCUS TENT

Another major task was the circus tent. "For one reason and another, they didn't want to build a full-sized tent. It could have been done, but for economic reasons it wasn't. So I designed a model tent, which Mike Tucker built. We sited it on location about fifty or sixty feet away from the entrance or vestibule, which was full size, with the actors entering and exiting through it. Both images were taped, and then cut-and-pasted together in a post production electronic effects session.

"The model was about six feet in diameter, and was built to collapse in the final scene. The original script called for the tent to burn down, but we changed that so that there was a collapse and explosions, but with the flame taken out. Fire would have been very difficult to control with this shot because it would have given the scale away.

"The destruction of the tent linked to the collapse of the Gods' auditorium which we also did. That we shot in the Elstree Studios car park, where we moved because of the asbestos scare at TV Centre. The whole recording block was shot in a plastic-walled, aluminium-construction, canvas-roofed marquee! It was a nice irony building a tent inside a tent! That caused us some problems with our rigs, used to collapse the set at the climax, but I was very pleased with the final effect.

"To get the best out of Visual Effects Designers, it's best to stagger them," comments Steve. "If you do it on a regular basis, it can become mundane and you stagnate. I had a gap of seven years after *Earthshock* and that gave me a chance to come up with more original thoughts for this one. Ideas regenerate!"

With the dust settling on a model circus tent, the Visual Effects for Season 25 drew to a close. The talented designers at the BBC had come up with some memorable effects, among the best seen on *Doctor Who*. Whether it was Stuart Brisdon's amazing pyrotechnics, Perry Brahan's exploding Cyber-ship or Steve Bowman's huge robot propelling itself out of the sands, the visual images spoke wonders for the imagination, skill and energy of everyone involved. There's no doubt that this aspect of *Doctor Who* will continue to be something to look forward to in the future.

◆

Saul Nassé

NEW
From the publishers of CYBERMEN!
SILVER FIST/WHO DARES presents a Concept new to Who...

ENTER THE REALM OF PSEUDO-HISTORY!

DAVID BANKS – TV's Cyberleader AND currently starring as the villainous Space Pirate Karl in the new Doctor Who stage spectacular THE ULTIMATE ADVENTURE – reads Origins of the Cybermen from his own acclaimed book.

£5.99 (including P&P)

- 60 minutes of stunning stereo sound
- full-colour cover and 8-page sleeve
- specially created music and effects
- explanatory notes on Pseudo-History

PLUS ***FREE ENTRY TO THE CYBER CODE COMPETITION***

Pit your wits against the ArcHivists. Win a Special Limited Edition of the book itself DOCTOR WHO – CYBERMEN. Worth £100! Competition closes 15 SEPT '89.

Doctor Who CYBERMEN – the book. Still available at £14.95 (inc P&P)

"...best item of merchandise for 1988. Buy it! Everything in it is amazing...!"
Gary Russell, DWM

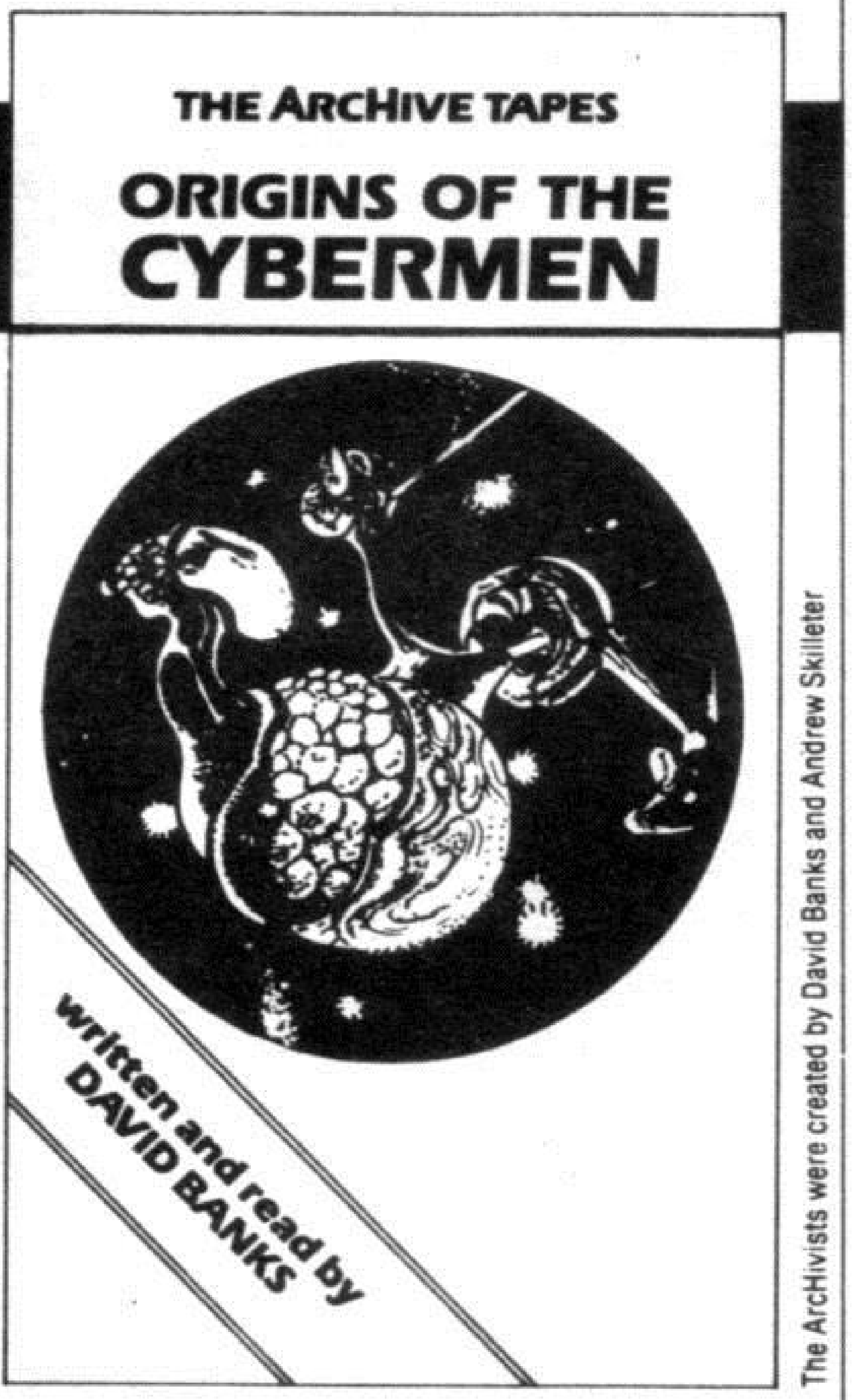
AVAILABLE MAIL ORDER ONLY!

Make cheques payable to Who Dares Publishing and send completed forms to

Who Dares (tape)
3 Durrant Road
BOURNEMOUTH
Dorset BH2 6NE

Please send..........copies of THE ARCHIVE TAPES @ £5.99, £7 (Overseas), $13 (US)
and/or..........copies of DR WHO – CYBERMEN @ £14.95, £22 (Overseas), $36 (US)
I enclose £/$______ Date______
Name______
Address______
______ Postcode______
Prices include postage & packing. Please allow 28 days for delivery.

Doctor Who © BBC – Licensed by BBC Enterprises


THE ARCHIVE TAPES
ORIGINS OF THE CYBERMEN
written and read by DAVID BANKS
The ArcHivists were created by David Banks and Andrew Skilleter

◆CLASSIFIED◆

MC96

◆ MAIL ORDER ◆

VIDEO! VIDEO! VIDEO!

Children's Video Films yours to keep forever and ever from only £4.99+p&p.

MUPPETS	
GONZO PRESENTS	4.99
MUPPET MOMENTS	4.99
KERMIT & MISS PIGGY	4.99
MUPPET MOVIE	4.99
MUPPET BABIES	4.99
THE BEAR WHO SLEPT THROUGH CHRISTMAS	4.99
A SNOW WHITE CHRISTMAS	4.99
THE REAL GHOSTBUSTERS	
VOLUMES 1 TO 10 – RUNNING TIMES 45 MINS MINIMUM EACH	7.99
DOCTOR WHO	
DR WHO AND THE DALEKS	9.99
– DAY OF THE DALEKS	9.99
– DEATH OIF THE DALEKS	9.99
– PYRAMIDS OF MARS	9.99
– REVENGE OF CYBERMEN	9.99
– ROBOTS OF DEATH	9.99
– SEEDS OF DEATH	9.99
– SPEARHEAD FROM SPACE	9.99
– TALONS OF WENG-CHAING	9.99
– TERROR OF THE ZYGONS	9.99
ALF VOLUMES 1-4	each 8.99
ACTION FORCE	
– CAPTIVES/COBRA	7.99
– WORLDS WITHOUT	7.99
– PYRAMIDS OF	8.99
– ARISE SERPENT	8.99
– THE MOVIE	8.99
TRANSFORMERS	
– MEGATRON	6.99
– KEY TO VECTOR	7.99
– DESERTION	6.99
– ARRIVAL	7.99
– THE MOVIE	8.99
– HEAVY METAL	7.99
– REVENGE	7.99
– HEADMASTERS	8.99
– RETURN	7.99
– DARK AWAKENING	
THE WALT DISNEY RANGE	
PINOCCHIO	12.99
THE SWORD IN THE STONE	12.99
MARY POPPINS	12.99
BEDKNOBS AND BROOMSTICKS	12.99
PETE'S DRAGON	12.99
RETURN TO OZ	12.99
MICKEY'S XMAS CAROL	7.99
WINNIE THE POOH	
– GREAT HONEY	7.99
– BIRDS OF A FEATHER	7.99
ZIP A DEE DOO DAH	7.99
MICKEY'S MAGICAL WORLD	7.99
HERE'S GOOFY	7.99
HERE'S MICKEY	7.99
HERE'S DONALD	7.99
HERE'S PLUTO	7.99
SILLY SYMPHONIES	

ALL TAPES ARE GUARANTEED MANUFACTURERS ORIGINALS

PLEASE ADD £1.00 FOR POSTAGE AND PACKAGE FOR ALL TAPES

ALL TAPES SENT 1ST CLASS RECORDED DELIVERY. U.K. ONLY

CREDIT CARD HOTLINE: 0268 759888
MON-FRI 9am-5pm

HUNDREDS OF OTHER TITLES AVAILABLE
SEND FOR COMPLETE LIST TO:

PRESTIGE VIDEO
396 LONDON ROAD, BENFLEET
ESSEX SS7 1AX

◆SHOPS◆

DR WHO FANS

Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and Avengers list also available.

JOHN FITTON, 1, Orchard Way,
Hensall, Nr. Goole,
North Humberside, DN14 0RT.

American and British Comics.

SAE for 32 page catalogue of 100,000 Comic-Books. Marvel, D.C., 2000AD. Plastic bags also for comic protection.

The Comics Mail Order Specialist

(JUSTIN EBBS) JUST COMICS

**2 Crossmead Avenue,
Greenford, Middlesex
UB6 9TY**

Joke Shop By Post

FREE Britain's No. 1 Joke Catalogue, packed with over 500 practical jokes from 5p.

Stink bombs, Whoopee cushion, wobbly lager glass, laxative tea bags, smoke bombs, cigarette bangers, joke blood, sick mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make-up, sea monkeys, slime-in-a-pot, water machine-guns, posters, badges. **The complete Joke Shop by post.** Send 14p stamp with your name and address for bumper colour catalogue and Free Gift to:

**MATCHRITE, The Funny Business
(Dept. Y), 167 Winchester Road,
Bristol BS4 3NJ.**

TO ADVERTISE IN THE CLASSIFIED ADS, RING JOANNA TURK (01) 497 2121

◆SHOPS◆

Sheffield Space Centre

33, The Wicker,
Sheffield S3 8HS
Telephone: Sheffield 758905

We stock a large selection of S/F Fantasy paperbacks, American comics, Portfolios, Magazines etc

Open – Monday, Tuesday, Thursday, Friday 10am – 5pm. Saturday 9am Closed Wednesday. SAE for list.

Another World

23 Silver Street
Leicester
0533 515266

OPEN 6 DAYS 10.00 – 5.30

Fantasy World

10 Market Square
Arcade, Hanley,
Stoke-on-Trent
0782-279294

OPEN 6 DAYS 9.30 – 5.30

Two great city centre shops with 2 floors each giving you the widest choice any where of American comics, Film, TV, Horror material, Role playing games, Science Fiction, Fantasy Paperbacks, T-shirts, Rock, Pop memorabilia, Posters Etc. We carry extensive back issues of comics and magazines.

COMIC MART

Largest fan gathering in the North West for comics and film material. Piccadilly Plaza Exhibition Hall, York Street, Manchester.
Doors open at 11.00am – closes approx 3.30pm, Admission 40p.
1989 Dates 14th January, 11th March, 29th April, 8th July, 9th September, 11th November.

DEALERS GENERAL ENQUIRIES 0782 279294

THE MOVIE STORE

Send large SAE for our list of Dr Who, Star Trek, Gerry Anderson, Blake 7 etc. Magazines, books, annuals, stills, posters, toys, models, miniatures, games, T-shirts, collectibles, Star Wars items, videos, S/Tracks, PLUS exclusive Dr Who merchandise.
1988-89 catalogue now available,
over 100 pages, £2.50

"The Movie Store"
Dept DW, 7 High Street. Twyford,
Berks RG10 9AB
Tel: 0734-342098

Shop open 9.30-7pm Mon-Sat

WONDERWORLD

**803 Christchurch Road,
Boscombe, Bournemouth,
Dorset
Phone: 0202 422964**

THIS SHOP IS A COMPLETE FANTASY! Not only do we stock the entire range of Marvel, DC, Epic, First, Eclipse and so on . . . but we have THOUSANDS of back-issues plus Portfolios, Artwork, T-shirts, badges, Doctor Who gear, Dungeons and Dragons, Books, accessories. So why not visit us or send us your SASE? What's to lose?

"NO SAE = NO REPLY"

● Readers are advised that only cheques or postal orders should be sent in response to advertisements in the Classified Ads section. *Please do not send cash* as neither Marvel Comics Ltd nor the advertisers can be held responsible for it.

◆SHOPS◆

NOSTALGIA & COMICS

14-16 SMALLBROOK QUEENSWAY,
BIRMINGHAM B5 4EN,
ENGLAND
(021) 643 0143

129 MIDDLEWALK
BROADMARSH SHOPPING CENTRE
NOTTINGHAM NG1 7LL
(0602) 584706

12 MATILDA STREET
(OFF THE MOOR)
SHEFFIELD
(0742) 769475

Now at three locations we are still supplying the widest possible range of American & British merchandise. Always quantities of back issue, current and import comics available. SF/Horror plus general film magazines and books kept in stock. All shops open six days a week. Lists of wants with S.A.E. or telephone enquiries about goods on mail order always welcome.

FORBIDDEN PLANET

THERE'S A FORBIDDEN PLANET NEAR YOU!

LONDON–	FORBIDDEN PLANET– 71 OXFORD STREET LONDON WC1A 1DG – 01-836 4179 AND 01-379 6042
GLASGOW–	FORBIDDEN PLANET – 168 BUCHANAN STREET, GLASGOW G1 2LW – (041) 331 1215
DUBLIN–	FORBIDDEN PLANET – 36 DAWSON STREET DUBLIN 2, IRELAND – (0001) 710 688
NEWCASTLE–	FORBIDDEN PLANET – 5 NUN STREET NEWCASTLE-UPON-TYNE, NE1 5AQ – (091 261 9173)
CAMBRIDGE–	FORBIDDEN PLANET – 60 BURLEIGH STREET CAMBRIDGE CB1 1DJ – (0223) 66926
BRIGHTON–	FORBIDDEN PLANET – 29 SYDNEY STREET, BRIGHTON BN1 4EP – (0273) 66926
MILTON KEYNES–	FORBIDDEN PLANET – 7 DEER WALK, SPECIALIST ARCADE, CENTRAL MILTON KEYNES MK9 3AB – (0908) 677556

FULL MAIL ORDER VIA THE LONDON SHOP.
SEND LARGE S.A.E. FOR DETAILS.

COMIC MART

Largest regular marketplace in Europe for Comics and Film Material at: Central Hall, Westminster, LONDON
Starts: 12.00. Admission Free.

Dates: Apr 8th

The FINAL FRONTIER Bookshop

43/44 Silver Arcade Leicester LE1 5FB
29 St Nicholas Place, Leicester LE1 4LD

Leicester's LEADING SF shops specialising in US imported comics – MARVEL/DC etc, 2000 AD, JUDGE DREDD, S.F., FANTASY, books, magazines, STAR TREK & DR WHO material, badges, annuals, posters, ROLE PLAYING GAMES, MINIATURES and much more. WHY NOT PAY US A VISIT? Or send SAE for our catalogue.
Telephone enquiries also welcome.
(0533 510775) Visa & Access accepted.

Open 9.30am-5.30pm Monday-Saturday

MEGA-CITY

**18 INVERNESS ST.
CAMDEN TOWN, LONDON NW1**

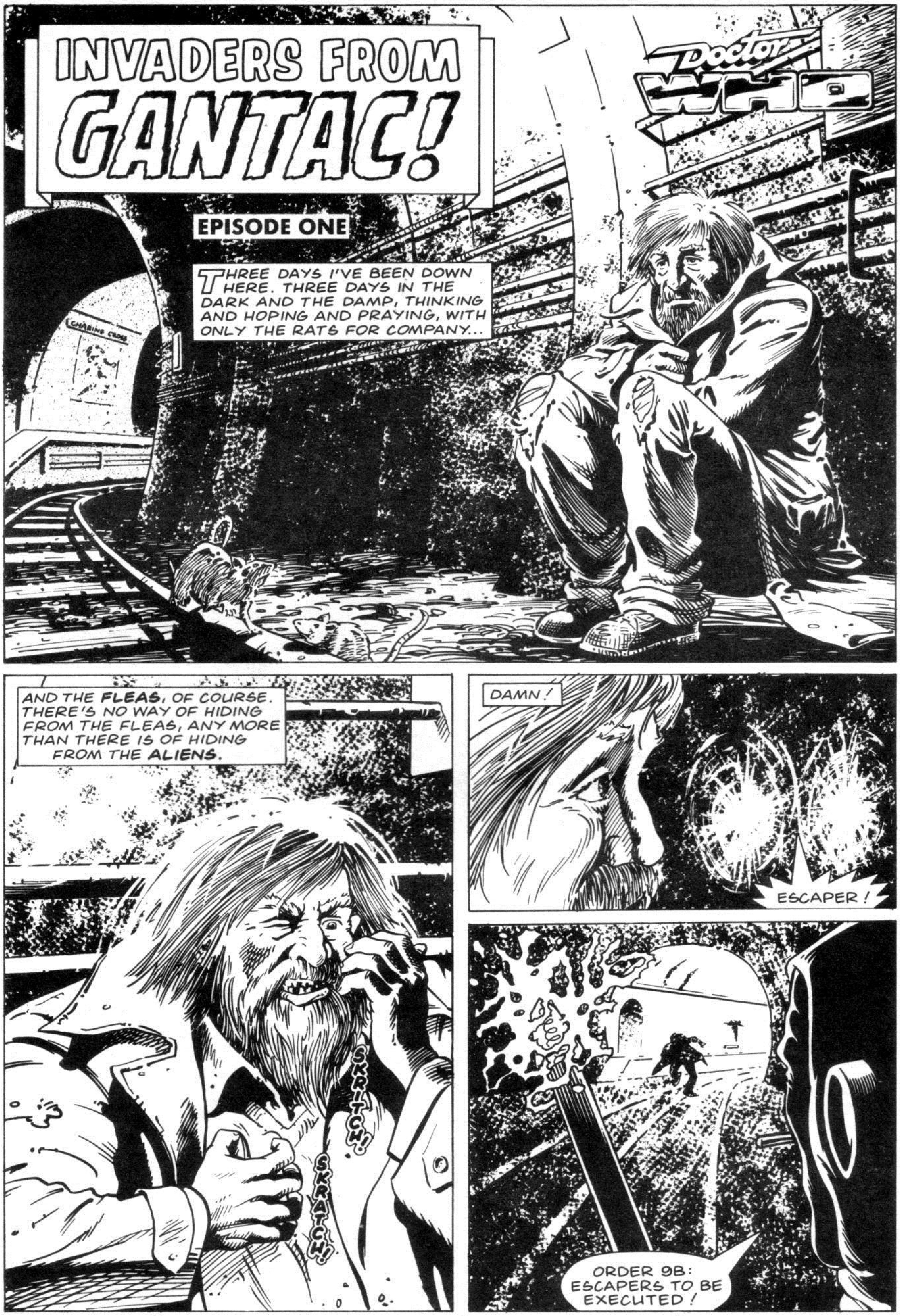
(Turn right out of Camden Town Station), Inverness is first on left, off High St)

01-485 9320

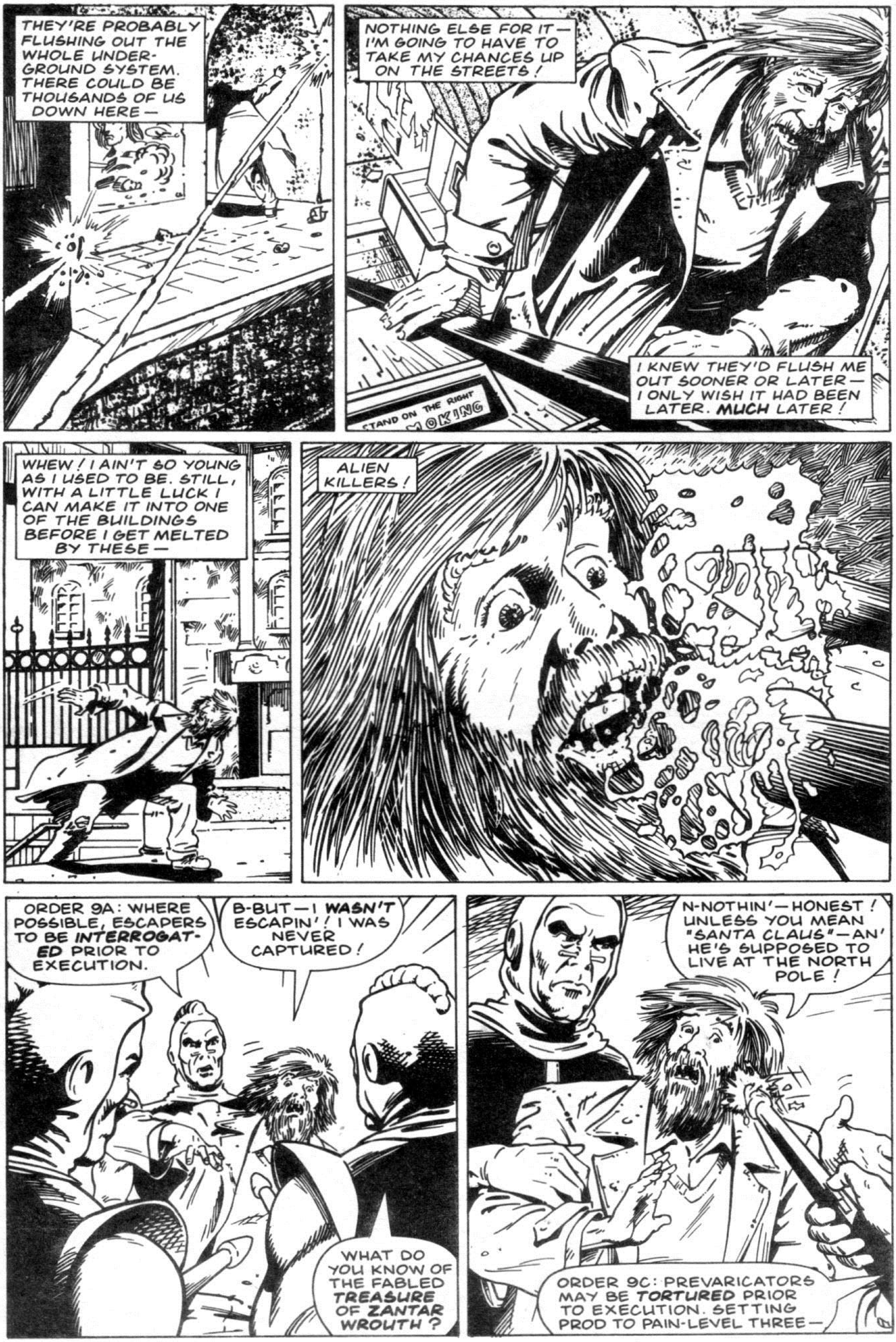
Open 7 days a week 10am-6pm

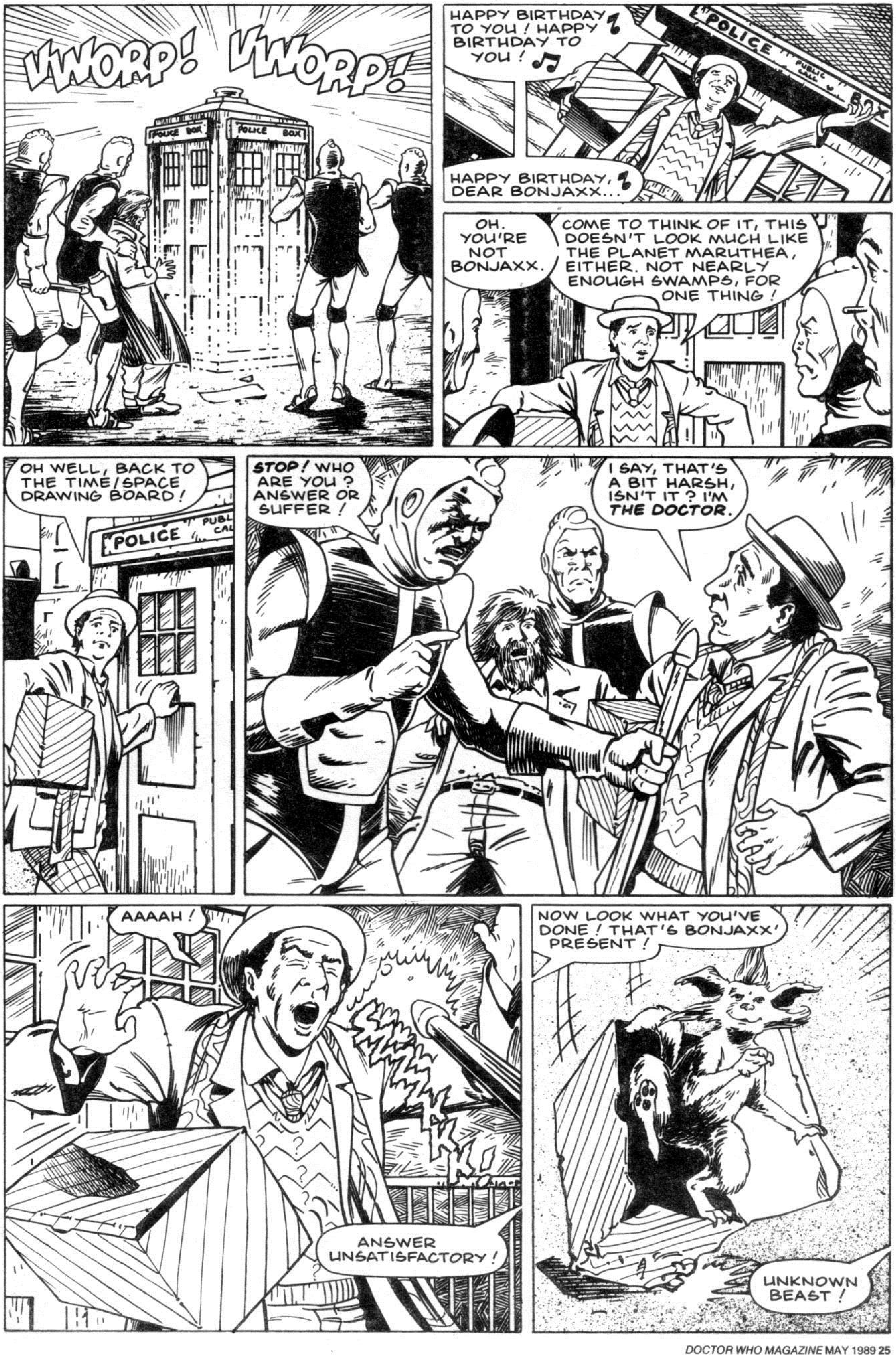
Over 900 sq.ft. of comics, science-fiction horror and film & tv.
'London's best back-issue selection'
London Evening Standard

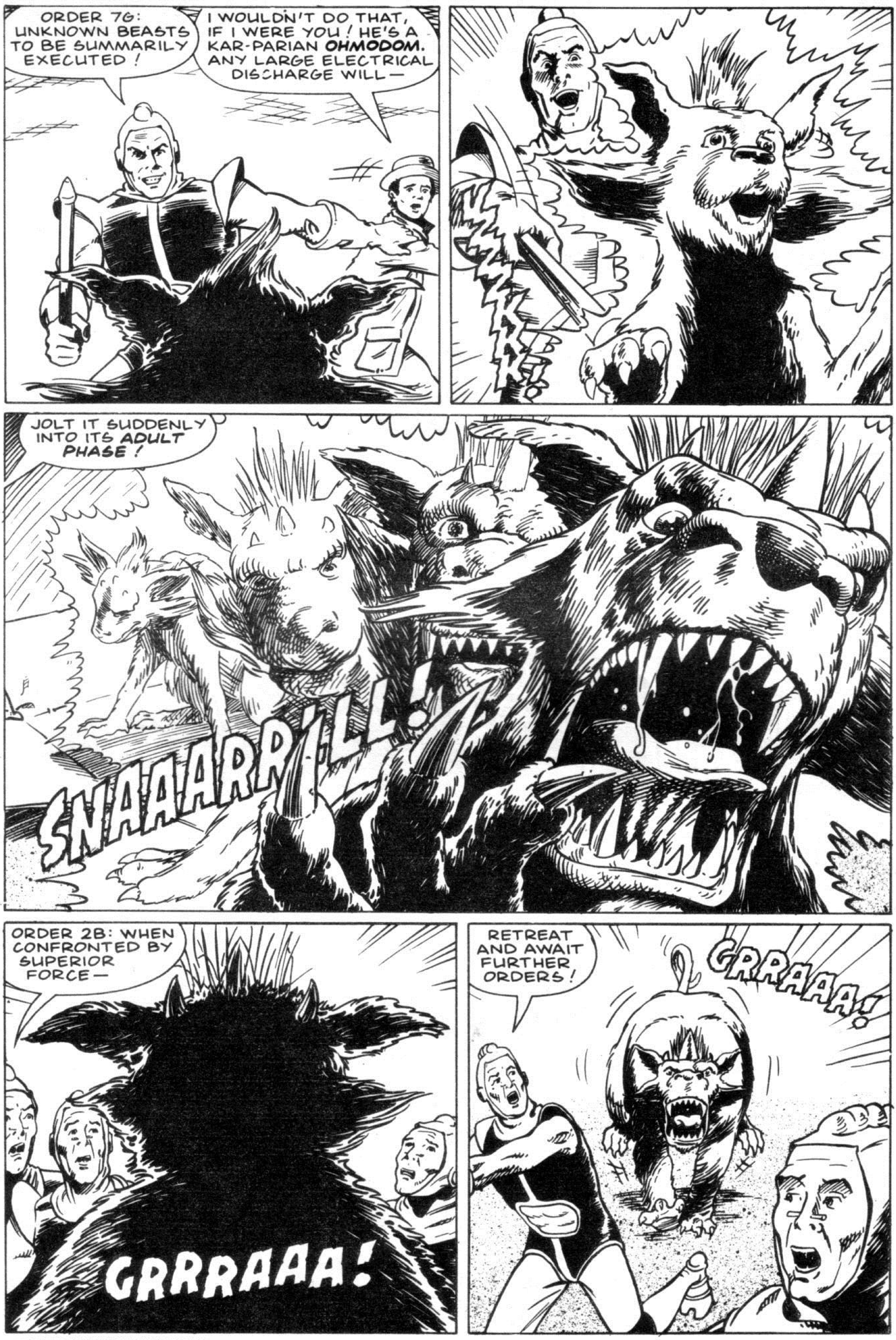
**FOR MAIL ORDER CATALOGUE
Send Two 2nd Class Stamps**

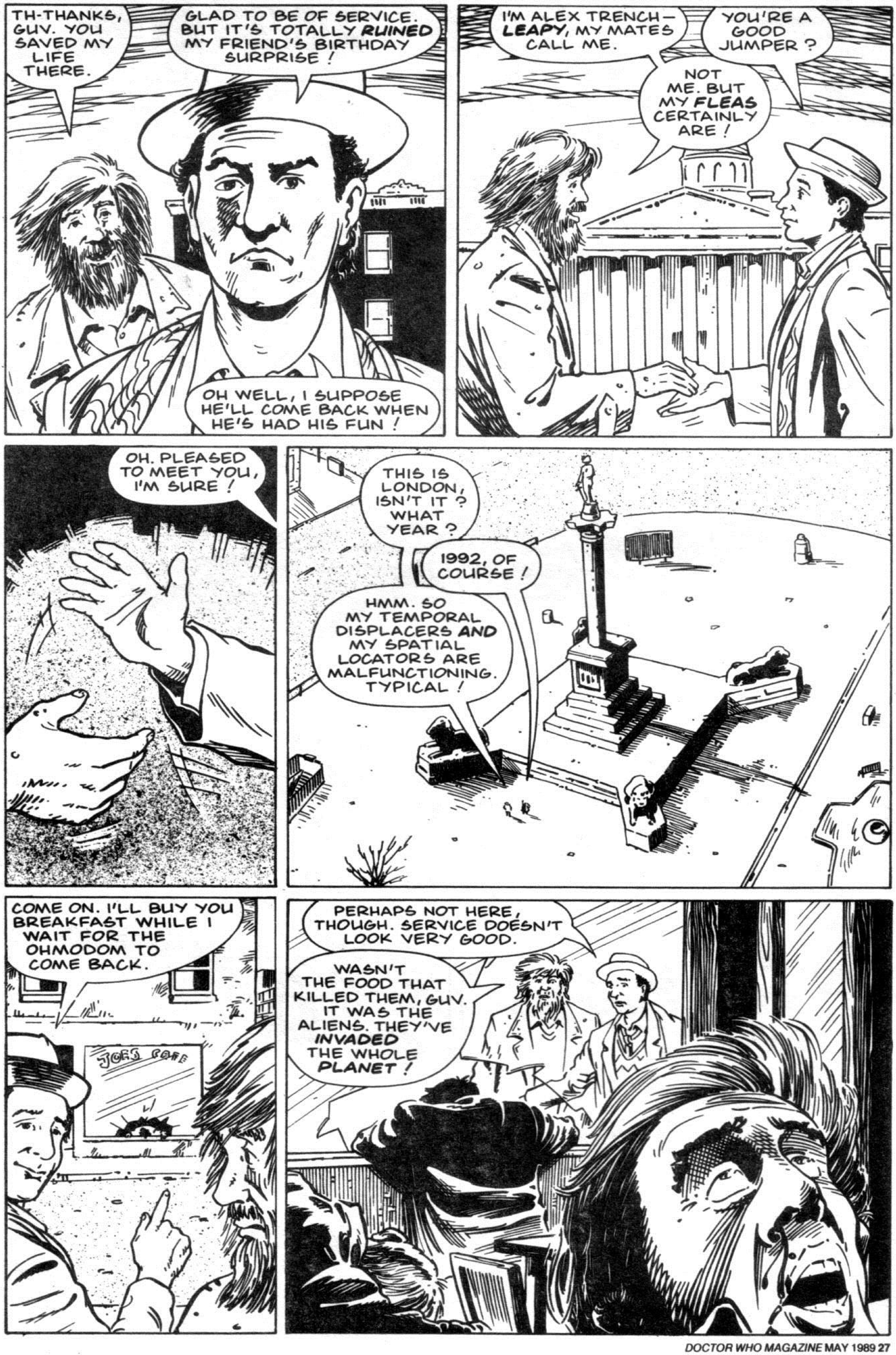

INVADERS FROM GANTAC!
Doctor WHO
EPISODE ONE
CHARING CROSS
THREE DAYS I'VE BEEN DOWN HERE. THREE DAYS IN THE DARK AND THE DAMP, THINKING AND HOPING AND PRAYING, WITH ONLY THE RATS FOR COMPANY...
AND THE FLEAS, OF COURSE. THERE'S NO WAY OF HIDING FROM THE FLEAS, ANY MORE THAN THERE IS OF HIDING FROM THE ALIENS.
SKRITCH!
SKRATCH!
DAMN!
ESCAPER!
ORDER 9B: ESCAPERS TO BE EXECUTED!

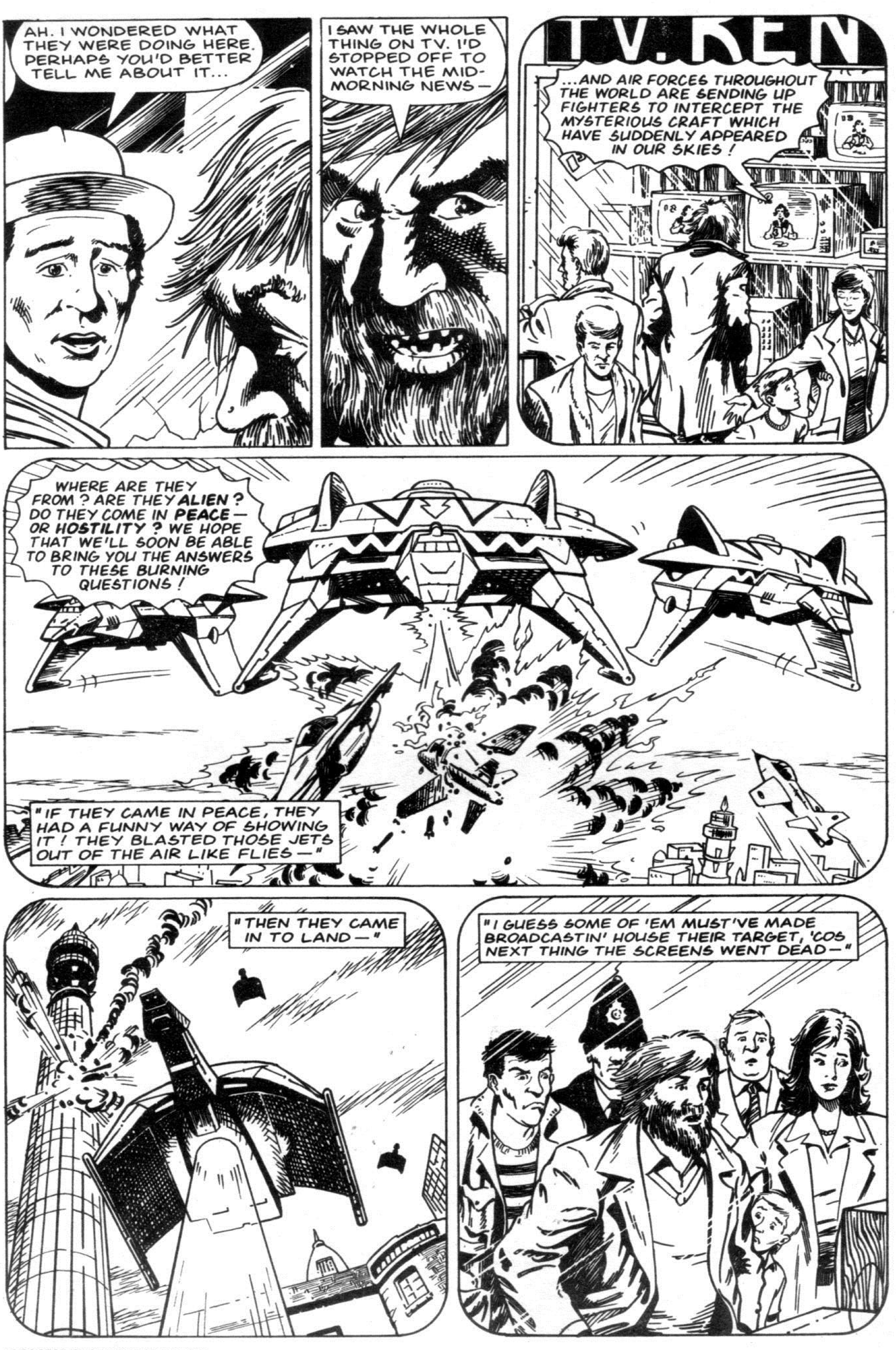
Script: **ALAN GRANT** ▮ Art: **MARTIN GRIFFITHS** and **CAM SMITH** ▮ Letters: **GORDON ROBSON** ▮ Editor: **RICHARD STARKINGS**

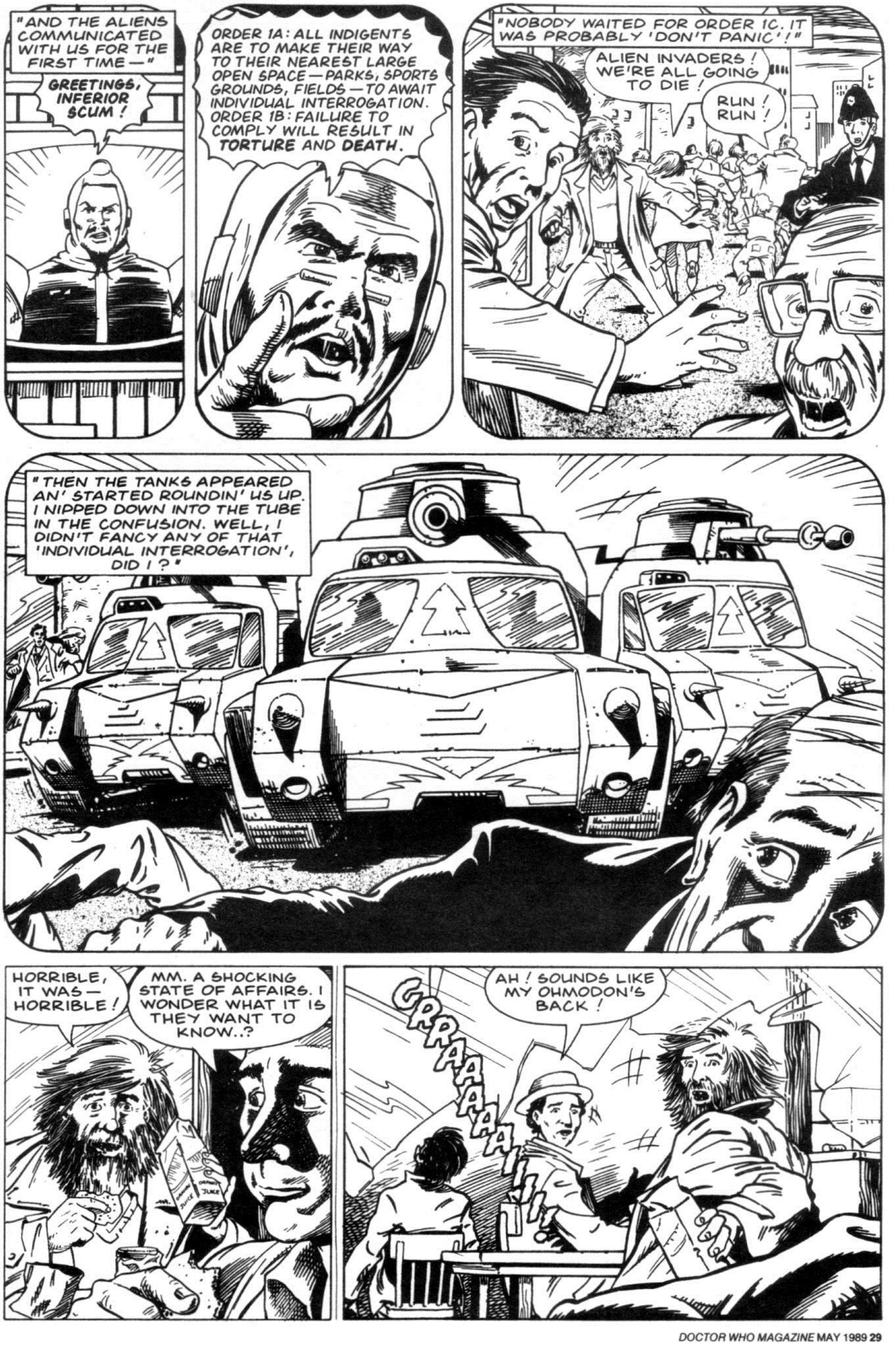

THEY'RE PROBABLY FLUSHING OUT THE WHOLE UNDERGROUND SYSTEM. THERE COULD BE THOUSANDS OF US DOWN HERE—
NOTHING ELSE FOR IT— I'M GOING TO HAVE TO TAKE MY CHANCES UP ON THE STREETS!
I KNEW THEY'D FLUSH ME OUT SOONER OR LATER— I ONLY WISH IT HAD BEEN LATER. **MUCH** LATER!
STAND ON THE RIGHT
MOKING
WHEW! I AIN'T SO YOUNG AS I USED TO BE. STILL, WITH A LITTLE LUCK I CAN MAKE IT INTO ONE OF THE BUILDINGS BEFORE I GET MELTED BY THESE—
ALIEN KILLERS!
ORDER 9A: WHERE POSSIBLE, ESCAPERS TO BE ***INTERROGATED*** PRIOR TO EXECUTION.
B-BUT—I **WASN'T** ESCAPIN'! I WAS NEVER CAPTURED!
WHAT DO YOU KNOW OF THE FABLED ***TREASURE*** OF ***ZANTAR WROUTH***?
N-NOTHIN'—HONEST! UNLESS YOU MEAN "SANTA CLAUS"—AN' HE'S SUPPOSED TO LIVE AT THE NORTH POLE!
ORDER 9C: PREVARICATORS MAY BE ***TORTURED*** PRIOR TO EXECUTION. SETTING PROD TO PAIN-LEVEL THREE—

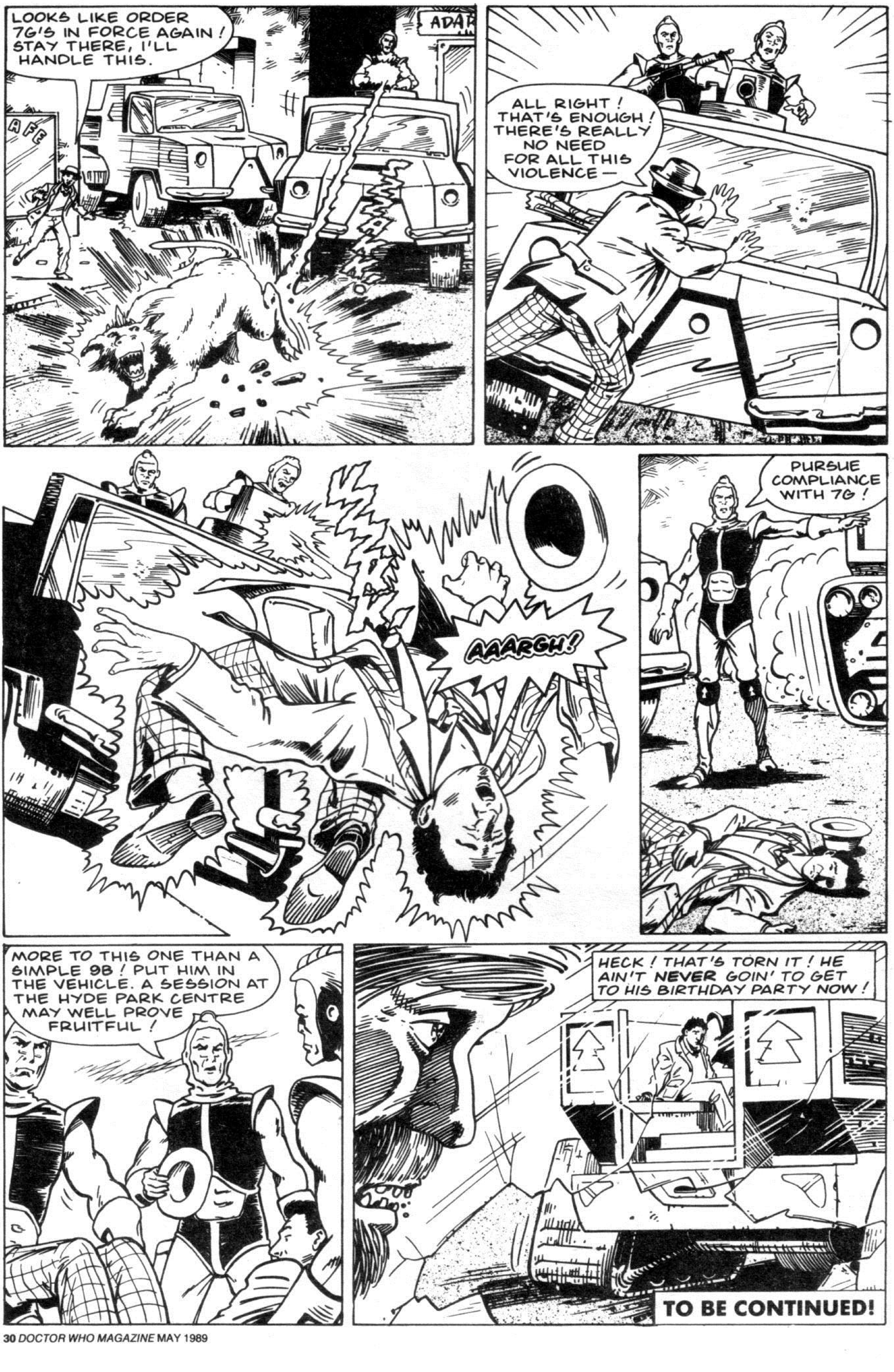

VWORP! VWORP!
POLICE BOX
POLICE BOX
HAPPY BIRTHDAY TO YOU! HAPPY BIRTHDAY TO YOU! ♫
POLICE PUBLIC CALL BOX
HAPPY BIRTHDAY, DEAR BONJAXX...
OH. YOU'RE NOT BONJAXX.
COME TO THINK OF IT, THIS DOESN'T LOOK MUCH LIKE THE PLANET MARUTHEA, EITHER. NOT NEARLY ENOUGH SWAMPS, FOR ONE THING!
OH WELL, BACK TO THE TIME/SPACE DRAWING BOARD!
POLICE PUBLIC CALL
STOP! WHO ARE YOU? ANSWER OR SUFFER!
I SAY, THAT'S A BIT HARSH, ISN'T IT? I'M THE DOCTOR.
AAAAH!
SZZZK
ANSWER UNSATISFACTORY!
NOW LOOK WHAT YOU'VE DONE! THAT'S BONJAXX' PRESENT!
UNKNOWN BEAST!


ORDER 76: UNKNOWN BEASTS TO BE SUMMARILY EXECUTED!
I WOULDN'T DO THAT, IF I WERE YOU! HE'S A KAR-PARIAN **OHMODOM.** ANY LARGE ELECTRICAL DISCHARGE WILL—
ZAKK!
JOLT IT SUDDENLY INTO ITS **ADULT PHASE!**
SNAAARRLLL!
ORDER 28: WHEN CONFRONTED BY SUPERIOR FORCE—
GRRRAAA!
RETREAT AND AWAIT FURTHER ORDERS!
GRRAAAA!


TH-THANKS, GUV. YOU SAVED MY LIFE THERE.
GLAD TO BE OF SERVICE. BUT IT'S TOTALLY **RUINED** MY FRIEND'S BIRTHDAY SURPRISE !
OH WELL, I SUPPOSE HE'LL COME BACK WHEN HE'S HAD HIS FUN !
I'M ALEX TRENCH— **LEAPY**, MY MATES CALL ME.
YOU'RE A GOOD JUMPER ?
NOT ME. BUT MY **FLEAS** CERTAINLY ARE !
OH. PLEASED TO MEET YOU, I'M SURE !
THIS IS LONDON, ISN'T IT ? WHAT YEAR ?
1992, OF COURSE !
HMM. SO MY TEMPORAL DISPLACERS **AND** MY SPATIAL LOCATORS ARE MALFUNCTIONING. TYPICAL !
COME ON. I'LL BUY YOU BREAKFAST WHILE I WAIT FOR THE OHMODOM TO COME BACK.
JOE'S CAFE
PERHAPS NOT HERE, THOUGH. SERVICE DOESN'T LOOK VERY GOOD.
WASN'T THE FOOD THAT KILLED THEM, GUV. IT WAS THE ALIENS. THEY'VE ***INVADED*** THE WHOLE ***PLANET*** !


AH. I WONDERED WHAT THEY WERE DOING HERE. PERHAPS YOU'D BETTER TELL ME ABOUT IT...
I SAW THE WHOLE THING ON TV. I'D STOPPED OFF TO WATCH THE MID-MORNING NEWS—
T.V. KEN
...AND AIR FORCES THROUGHOUT THE WORLD ARE SENDING UP FIGHTERS TO INTERCEPT THE MYSTERIOUS CRAFT WHICH HAVE SUDDENLY APPEARED IN OUR SKIES!
WHERE ARE THEY FROM? ARE THEY ALIEN? DO THEY COME IN PEACE — OR HOSTILITY? WE HOPE THAT WE'LL SOON BE ABLE TO BRING YOU THE ANSWERS TO THESE BURNING QUESTIONS!
"IF THEY CAME IN PEACE, THEY HAD A FUNNY WAY OF SHOWING IT! THEY BLASTED THOSE JETS OUT OF THE AIR LIKE FLIES—"
"THEN THEY CAME IN TO LAND—"
"I GUESS SOME OF 'EM MUST'VE MADE BROADCASTIN' HOUSE THEIR TARGET, 'COS NEXT THING THE SCREENS WENT DEAD—"


"AND THE ALIENS COMMUNICATED WITH US FOR THE FIRST TIME —"
GREETINGS, INFERIOR SCUM!
ORDER 1A: ALL INDIGENTS ARE TO MAKE THEIR WAY TO THEIR NEAREST LARGE OPEN SPACE — PARKS, SPORTS GROUNDS, FIELDS — TO AWAIT INDIVIDUAL INTERROGATION. ORDER 1B: FAILURE TO COMPLY WILL RESULT IN TORTURE AND DEATH.
"NOBODY WAITED FOR ORDER 1C. IT WAS PROBABLY 'DON'T PANIC'!"
ALIEN INVADERS! WE'RE ALL GOING TO DIE!
RUN! RUN!
"THEN THE TANKS APPEARED AN' STARTED ROUNDIN' US UP. I NIPPED DOWN INTO THE TUBE IN THE CONFUSION. WELL, I DIDN'T FANCY ANY OF THAT 'INDIVIDUAL INTERROGATION', DID I?"
HORRIBLE, IT WAS — HORRIBLE!
MM. A SHOCKING STATE OF AFFAIRS. I WONDER WHAT IT IS THEY WANT TO KNOW..?
ORANGE JUICE
GRRAAAAAA!!!
AH! SOUNDS LIKE MY OHMODON'S BACK!


LOOKS LIKE ORDER 7G'S IN FORCE AGAIN! STAY THERE, I'LL HANDLE THIS.
ADAR
AFE
ALL RIGHT! THAT'S ENOUGH! THERE'S REALLY NO NEED FOR ALL THIS VIOLENCE —
AAARGH!
PURSUE COMPLIANCE WITH 7G!
MORE TO THIS ONE THAN A SIMPLE 9B! PUT HIM IN THE VEHICLE. A SESSION AT THE HYDE PARK CENTRE MAY WELL PROVE FRUITFUL!
HECK! THAT'S TORN IT! HE AIN'T NEVER GOIN' TO GET TO HIS BIRTHDAY PARTY NOW!
TO BE CONTINUED!

YOU ON WHO

Write to: You on Who, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Due to the volume of mail received we simply CANNOT make personal replies, and letters may be edited. Full addresses are printed only where requested.

SETTING THE RECORD STRAIGHT

The article 'Special Effects' by Saul Nassé in the ***Doctor Who Magazine* Anniversary Special** was very interesting and gave a good introduction to the various areas of skills of video effects, video graphics, visual effects, model shots and design effects that are very often used in combination to give what is generally known as 'Special Effects'.

The section 'First Steps' in the article did unfortunately contain a few myths that unless corrected could be accepted as fact. I know the author would agree with me that the record should be put right. The many fans and enthusiasts of *Doctor Who*, from my experience in meeting them are keen on background information and would expect it to be factual and not inaccurate or a total untruth.

The 'valuable input' that Barry Newbery and I contributed on the *Doctor Who* series consisted of designing all the sets, the visual effects, model shots, special props. and design effects. I worked on the series from the inception in 1963 and continued until 1965, designing ten stories from story B, *The Daleks,* to story V, *The Dalek Master Plan.*

Jack Kine and Bernard Wilkie, both of whom I knew very well, did not have any involvement in these stories in conceptual design or manufacture of any visual effect or any other effect. Their 'contribution' was purely administrative inasmuch as arranging a contract with Shawcraft Models for them to construct from designs by Barry Newbery or myself.

The BBC Visual Effects department was not involved in any way with the series until 1967. All this background is explained in the definitive book *Doctor Who – The Early Years.*

Another myth is that I based my design of the Dalek on a pepper pot. Page 121 of the above book does give a slightly misleading idea. I used the pot (it might have been a salt pot), at the lunch table just to demonstrate how it should move. The design was already in my mind – in fact I made a rough sketch. (*See below*). Again, the caption is misleading, my fault as I co-operated on the book and I should have spotted in the proof stage.

If only design was as easy as being inspired by a pepper pot! The design was based on a mixture of logic, ergonomics, menace, effect and cost and a little burning of the midnight oil. The result – a Dalek.

Raymond Cusick.

SHORT SEASONS

There can't be many fans happy with the ridiculously short *Doctor Who* seasons, again skipped over by the Magazine. (Letters, **Issue 146**). If "only a few programmes on BBC have long seasons" why can't *Doctor Who* be one of them? *'Allo 'Allo* is currently enjoying a 26 week run, more than twice its normal length. As for "limited budgets"; what about all the merchandise sold, surely this could pay.

An increase in episodes would mean an increase in fees from overseas, an increase in Target Publications etc. I'm realistic enough to know that if the BBC is spending £1.6 million on Season 26 for 14 episodes, it is not going to spend £3.2 million on 28 episodes. However a compromise could and should be reached, such as 20 episodes, five stories for example.

I'm sure *Doctor Who* fans have been encouraged by Season 25. I agree with most of what David Howe had to say in his review of *Silver Nemesis.* It was not as good as *Remembrance* or *The Greatest Show.* Nevertheless it was a vast improvement on what we've seen in recent years and emphasises the quality of Season 25.

The news that the BBC was considering a night-time subscription service had me thinking. Repeats of all those old episodes of *Doctor Who!* Imagine it, we British would no longer be the poor relations as regards repeat showings. There could even be a discussion programme beforehand/afterwards produced by the fans with guest artists, directors, writers, producers etc. Ah well, it was just a thought.

David Houlgate,
Knaresborough,
North Yorkshire.

Our research on programme production indicates that 'Allo 'Allo's *unusually long season this year was due to a promise of co-finance from overseas, which was withdrawn at a late stage. This backs up what was said in* Issue 146 *about co-finance extending season lengths.* 'Allo 'Allo's *ratings probably play a part in determining season length which on average stand at 11 million, but range from 9 to 11 million. The show will probably have only a 13 episode season next year, one less than* Doctor Who.

I'm sure that every DWM *reader would want to see a longer season – several people wrote in on this subject after* Issue 146. *There's no doubt in my mind about the benefits this would have in terms of overseas sales, merchandise etc. not to mention the fact that we would get more* Doctor Who! *The chances of that hoped for longer season remain, at present, remote despite increased viewing figures. We have reported on the BBC subscription tv possibilities elsewhere in this issue.*

THE NEXT AVATAR

How goes **DWM**? People are beginning to tell me it's worth getting again, so your reputation's going up – I trust your sales are, too.

Thinking further (to letter in **DWM Issue 141**) on what makes the series work, or whose absence makes it fail; recent seasons have demonstrated that 1) the Doctor can't be a wimp – or else he'd return to Gallifrey and accept the High Council strictures, 2) the Doctor can't be a buffoon – else none of the people he offers to help can take him seriously, 3) the actor playing the Doctor must be strong-willed and opinionated, because otherwise his "wisdom" varies from script writer to script writer. (Sylvester McCoy's asides individually are good, but don't add up to a consistent Whopoint). With the above in mind, there's only one actor I've seen recently I'd unhesitatingly nominate for the choice of next avatar of the Doctor – Kate O'Mara.

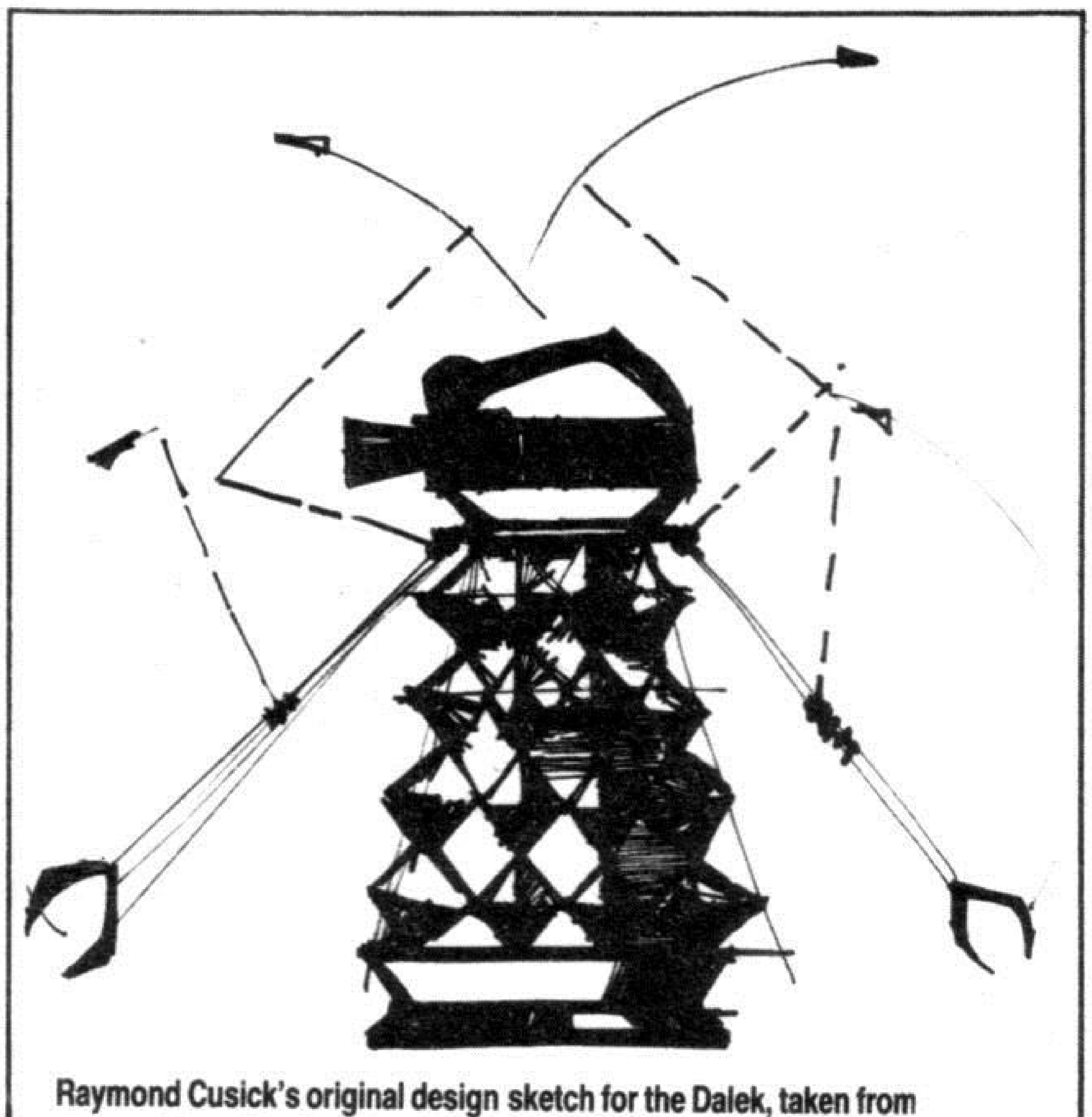
Any reaction? Alternatives? (I'd love to see the different problems earlier Doctors have in coping with a female "self" – but it would also open up possibilities for the companions, and the Doctor's basic thought processes – no?)

peter pinto,
The Paperbook Back Shop,
33 North Road,
Lancaster

TESTING TIME FOR THE DOCTOR

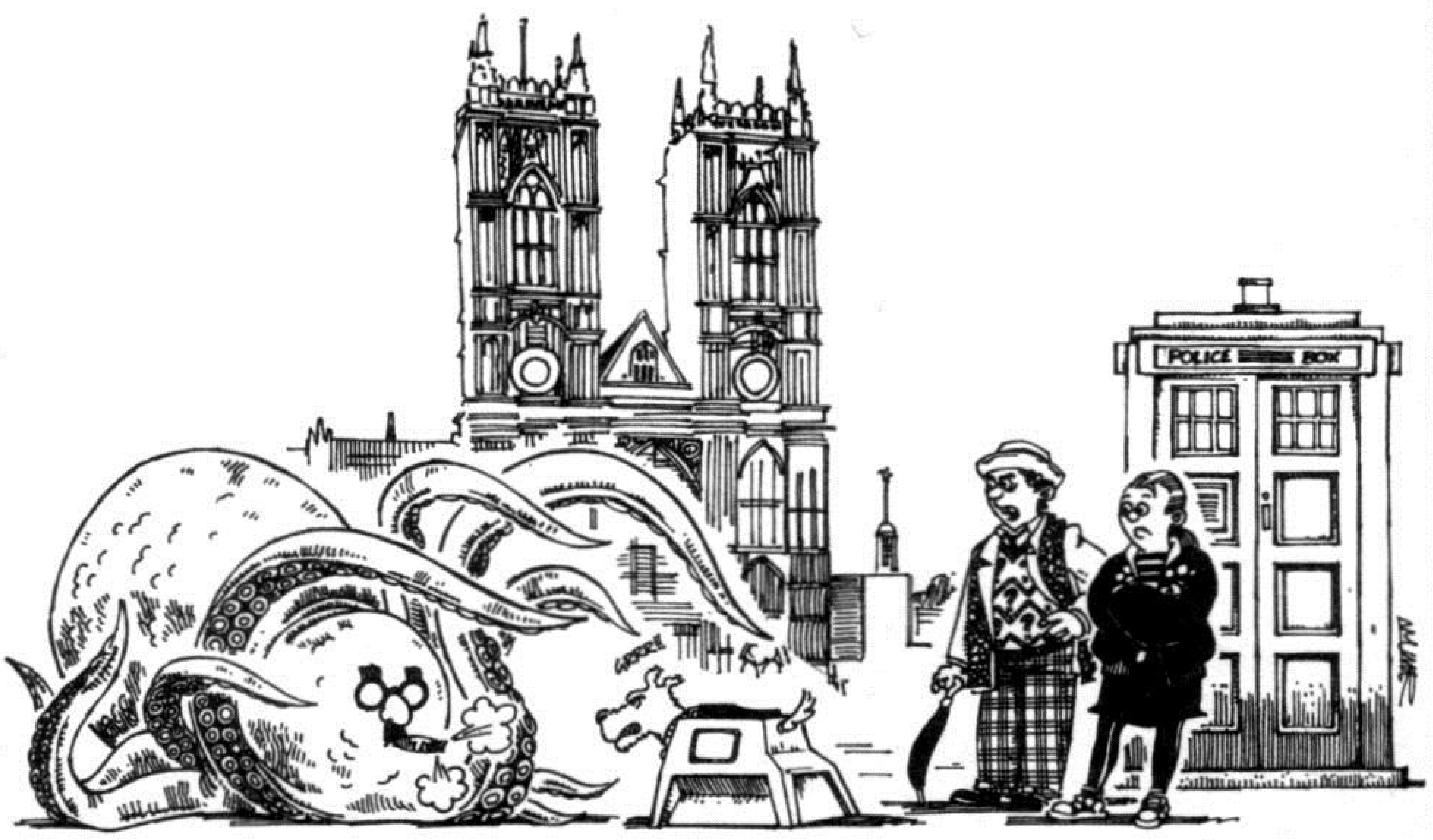
In **Issue 270** of **DWM** (dated July, 1999) I discovered this letter, which may be of interest to readers today. As you can see, the highly controversial Season 35 will still be causing fierce arguments nearly a year after its original broadcast:

▶



Raymond Cusick's original design sketch for the Dalek, taken from *Doctor Who – The Early Years.*

Nick's View



"I know the Production Team are looking for a mix of Tin Tin, Quatermass and The Marx Brothers, but do they have to be so obvious about it?"

"I am absolutely sick to death of people complaining about *Doctor Who*! There are many of these so called 'fans' who don't seem to like anything new, but who are forever bleating that it is a 'shadow of its former self', and asking 'Is this the same programme which gave us *Paradise Towers/The Happiness Patrol/The Greatest Show in the Galaxy* ten or eleven years before? (Substitute any other early Sylvester McCoy story). Personally I think this season has been excellent, with marvellously new and original ideas and plenty of witticisms (except possibly *The Mega-Weird Experience* which wasn't that good). Christopher Lillicrap is brilliant as the Doctor. He has already surpassed Sylvester McCoy as my favourite Doctor, and after Season 36 this year, I'm sure he will have done for many more.

These 'fans' are living in the past. It's impossible to just keep on and on doing *Happiness*-type stories. It's also a fair bet that if they did do that, these fans (whoops, I've missed out the inverted commas! 'Fans.' There.) wouldn't like it and quite rightly. I think that these stories are every bit as good, or maybe even better than anything done in the 1980s, especially *Dance of the Space Goons*, which had more than all of the Sylvester McCoy stories put together. The producer, Jeremy Swan [*Rentaghost, B.A.D. Boys,* and *Galloping Galaxies* – Ed.] and the Script-Editor, Colin Bostock-Smith [*Metal Mickey* and the wonderful (sic) *You Must Be The Husband*] are merely trying to develop into pastures new, as they should do.

Anyway, remember when, in 1996 *The Greatest Show in the Galaxy* came out on video? There was a lot of fuss when we learnt that five minutes had been edited out of it. But having watched it several times, I've noticed that the story doesn't suffer or lose any sense at all! And this is one of the most popular McCoy stories! Not that I don't like the John Nathan-Turner stories but the new ones are just as good . . . Who was this Tom Baker, anyway?"

David Felix,
Hull

WE ALSO HEARD FROM

Hundreds of people, with a lot more praise for Season 25, including **Robert Windle** (who suggests we increase the number of letter pages – what do you think?), **Kevin Turner** ("I am just so relieved that *Doctor Who* and all that I thought was good about it is not dead after all."), **David Watkins, Bernard McCormick** ("The TARDIS has surely found its best occupant yet next to Tom Baker"), **Phillip Markham** and many, many more. We'll try to print more comments next issue.

J. Miles wrote criticising our reviews of *Silver Nemesis* and the novelisation of *Delta and the Bannermen.* He strongly disagrees with both and says he doesn't like the style of the book reviews – cynicism and flippancy are out of place, and although he didn't like the tv version of *Delta,* the book is great, especially the descriptive passages such as the one about the Toll planet. Well I still like the spelling mistakes best, but people in glass houses shouldn't throw stones . . .

Richard Amphlett should know that we believe the helicopter used in *Fury from the Deep* was the Alouette 2, and the comment in our Fact File (Issue 146) regarding its use in *From Russia with Love* was drawn from an ITC Press Release about the helicopter! Andrew Pixley suspects the Alouette appears in the chase scene at the end of that early Bond film although a Hiller craft was also used.

David Bickerstaff expresses some surprise at the way the TARDIS now seems to travel so well in recent years, pointing out that Hartnell's Doctor didn't have a clue where he was going, whilst Troughton was actually afraid to pilot it. David feels the fixed TARDIS takes some of the magic and mystery out of the programme.

There's a lot of people out there still interested in the role-playing game, but we should point out that some of the modules were never officially approved by the BBC and there are a lot of details in them that apparently run contrary to accepted televised continuity (if you feel *Doctor Who* only occurs in one universe, that is). How many people out there would be interested in a role playing game, or a Play By Mail *Doctor Who* game? Let us know!

DATA COILS
RETURNS
NEXT ISSUE.

ADDITIONAL INPUT

We aim to be as accurate as possible in the Magazine, but sometimes items slip through the net!

Travelling Companions, Issue 145: We incorrectly stated that Romana was assigned to the Doctor by the President of the Gallifreyan High Council. Although this impression can be gained from *The Ribos Operation:1,* the Doctor reveals the true story to Romana in *The Stones of Blood:1:*

"Romana, you were not sent on this mission by the President of the Supreme Council."

"But I saw . . .! Then what am I doing here?"

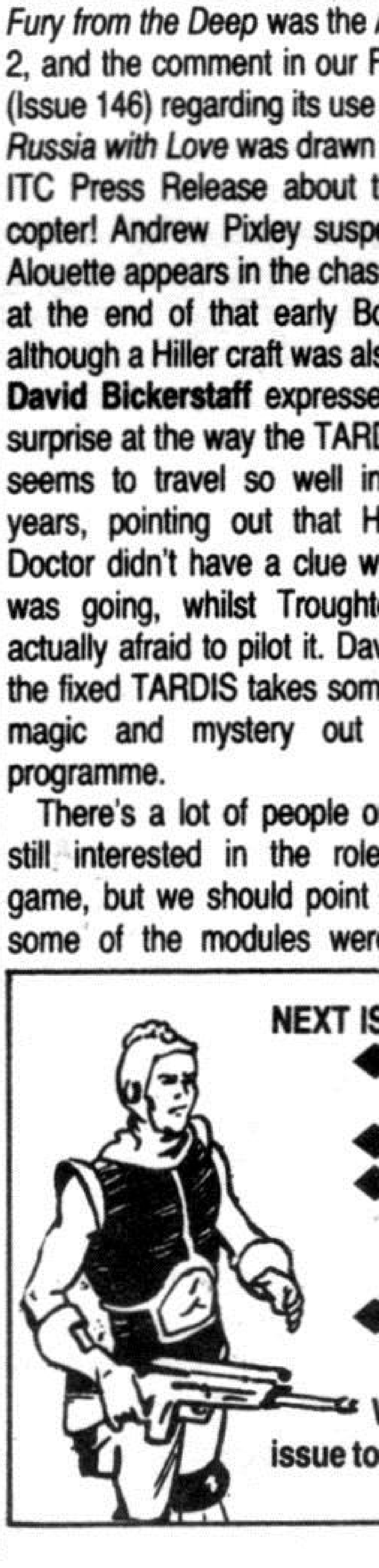
" . . . the being you saw in the shape of the President was the White Guardian . . . they can assume any shape or form they wish."

The Doctor then goes on to tell Romana (and remind the audience, who may, by this stage, have forgotten) about the Key to Time and the importance of their mission.

Thanks to Peter Linford for the quote. It should be noted, however, that the events in that season's finale, *The Armageddon Factor,* only confuse things regarding Romana still further!

Making *The Chase*, Issue 145: Stephen James Walker recalls meeting Dennis Spooner some years ago, who told him that The Beatles were originally scheduled to appear in *The Chase,* and wanted to appear as old men! As it turned out that plan fell through, but the Beatles clip used in the story had one of its first airings on *Doctor Who.* **Episode Guide, Issue 146:** *The Day of the Daleks* should read *Day of the Daleks.* An extended print of *Carnival of Monsters; 2* with different theme music also exists in BBC Archives. Also on *Planet of the Daleks,* Episode Three currently exists only in b/w F/R and not on 625VT.

Time and Tide, Issue 146: we goofed. The artwork on pages 28 and 29 was the wrong way round. Apologies to you, and the creators involved.



NEXT ISSUE:

- ***The Ice Warriors*** **We begin our two part archive**
- **Season Survey results**
- ***The Invaders from Gantac*** **get nasty with the Doctor as their invasion hots up!**
- **Plus all our usual features and a new series about stunts in *Doctor Who.***

We're cramming every page, so order an issue today! Issue 149 goes on sale on 11th May.

An audience with the Captain

"I am Captain Cook, the eminent intergalactic explorer . . . haven't you heard of me, old boy?"

Captain Cook – *The Greatest Show in the Galaxy*

Venturing into the domain of Northern Londinium by following carefully calculated co-ordinates, you encounter the present base camp of self-proclaimed legend, Captain Cook, or rather the man who brought Stephen Wyatt's creation to life in *The Greatest Show in the Galaxy,* versatile Irish actor T.P. McKenna.

Experiencing the difficulties of gaining theatrical training in Ireland during the 1950's, McKenna spent the formative part of his working life in a bank until the opportunity arose to join the famous Abbey Theatre. The move was not something he regretted: "I never had any doubt that I wanted to make acting a career." After having spent eight years there learning his craft, he gained his first part on the West End stage in the summer of 1963, and has not looked back since.

Confessing that science fiction is not one of his favourite genres, he felt that the *Doctor Who* script he was offered fell into a different category.

"The plot was more fantastical than most science fiction; all of the parts were recognisably human. I've always said that I'd never do a *Doctor Who* if I had to dress up in a mask with a distorted voice and couldn't in any way form a characterisation. I felt that this script was beautifully written in very stylistic English and for that reason it was very easy to learn. It was a joy to run round your mouth, like a good wine! Unusually well written and very literate, it also had a talented cast of very attractive people."

Ready to acknowledge the extraordinary unity that flowed between the cast and crew during filming, he singles out the talents of the Costume Department as being of particular help in bringing the Captain to life.

"We were very lucky with our Costume Designer, Rosalind Ebbutt, who was quite brilliant. When I went to the costume fitting she'd come up with the traditional British explorer look complete with safari suit, pith helmet and leggings, rather like Doctor Livingstone.

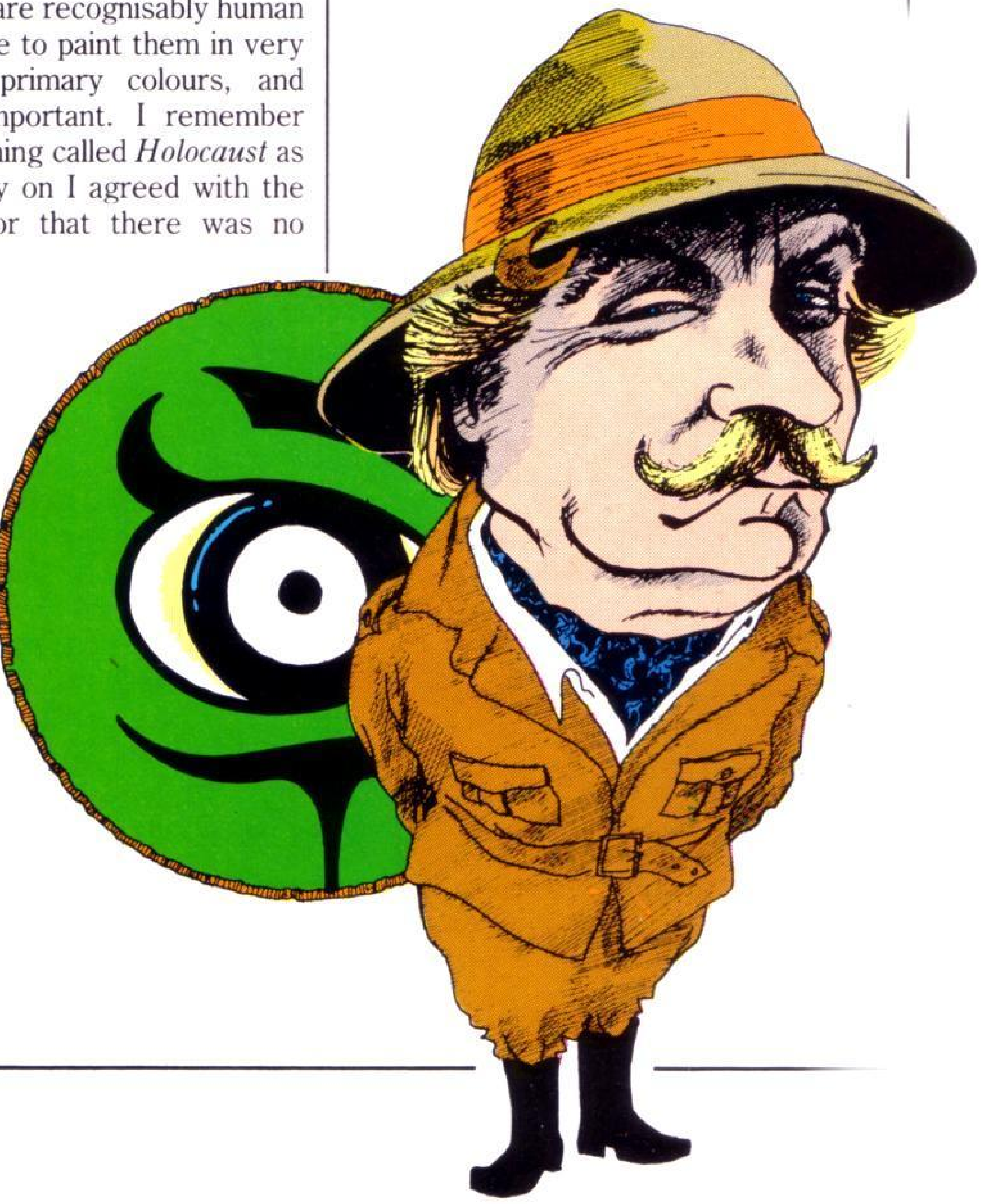
"From there on I had an image to work with, because very often in certain roles I have an image of the character in mind, and when you see yourself in costume it's very helpful. You think, 'A moustache would add to it,' then you verge on developing a character which you hope is not altogether one dimensional.

"I think that when you're doing certain kinds of plays and drama that are not rooted in a psychological reality, but have beings that are recognisably human in them, you have to paint them in very bright colours; primary colours, and that's terribly important. I remember doing a serious thing called *Holocaust* as an SS man. Early on I agreed with the American director that there was no time for filling in small points of character psychology, you had to go in for broad strokes, and I think that this applies to *Doctor Who.*"

Although McKenna says the Captain's character was not based on anyone directly, he admits to copying a famous politician; "There was one element of him that was borrowed from Lord Hailsham, who has this outrageous way of laughing at interviewers, almost saying, 'What a bloody stupid question.' So I tried to use that classic English pompous, appalling way of putting people down, on the Doctor. Sort of, 'If you're so damned stupid to ask such a stupid thing, why should I bother answering?"

Prior to the location work for *Greatest Show,* McKenna had spent three months filming in South Africa in temperatures up to 96°F; "We recorded *Doctor Who* on probably the six best days of 1988; the temperatures in that quarry sometimes hit the eighties. With weather like that, and being surrounded by sand and pools, it was exactly like being back in the desert!"

On arriving back in London amidst the asbestos scare at TV Centre, the cast and crew had to do the studio work in the Circus tent, erected in the BBC Elstree car park; "The big problem was that the tent was not sound proof, and there was Elstree Aerodrome not very far away. It was very frustrating when you're getting to the end of a five minute scene and suddenly a plane flies over.



Coming towards four and five o'clock you had lorries and cars just outside, all making noise. Then the BBC Elstree staff left; more noise."

Mags' dramatic transformation at the end of episode three was not without its problems during filming; "That was a nightmare for Jessica Martin; it took ages but it was very effective. Poor Jessica suffered terribly with those contact lenses, they were so painful to wear and by the end of filming the whites of her eyes were red. She could only see a blurred outline through them, so she was terrified when she had to chase Sylvester around the tent, she was a very brave girl. To me, that was the most effective thing in it, but they cut where you see her leap onto me, maybe because of time problems during filming – but I was a bit disappointed by that."

Having suffered from an Achilles tendon problem for some time, filming the final death dive of the Captain caused problems: "That particular fall left me so that I could hardly walk for a long time afterwards. I foolishly went off the ledge on the wrong foot; a guy caught me but I needed injections for it. Luckily those sequences were done on the last day of filming." The tunnel and well set having been rigged up on a six foot high platform, it enabled the cameramen to get underneath for the angled shots.

Talking about the current TARDIS team of Sylvester McCoy and Sophie Aldred, McKenna has no doubts about them. "Sylvester is an incredibly generous man and also tremendous fun, while Sophie is a truly unspoilt and charming girl, both wonderful company." Giving us one of the most memorable human villains of recent years, T.P. McKenna looks back on *Doctor Who* and *The Greatest Show in the Galaxy* as a very enjoyable experience. ◆

Our thanks to T.P. McKenna. Interview conducted by Adrian Rigelsford.

T.P. McKenna's film credits include: *Anne of a Thousand Days* (1970); *The Beast in the Cellar* (1970); *Perfect Friday* (1970); *Villain* (1970); *The Outsiders* (1979). He most recently appeared in *Pascali's Island,* with Ben Kingsley, Helen Mirren and Charles Dance and also in *Red Scorpion,* starring Dolph Lundgren, which has yet to be released.

His fantasy television credits include *Espionage,* with Patrick Troughton; *The Saint – Angel Eye,* by Paul Erickson; *The Avengers – The Trojan Horse, Death at Bargain Prices, The Noon Doomsday; Jason King – A Thin Band of Air; Danger Man – To Our Best Friend; Callan – That'll Be The Day; The Richmond File – Call Me Grey, Do You Recognise Me?, A Man Like Me; The Sweeney – Night Out; Blake's Seven – Hostage; Minder – Sorry Pal, Wrong Number!; Boon – North West Passage to Acocks; Cats Eyes – Fingers;* and *Bleak House.*

OFF THE SHELF EXTRA

***The Official Doctor Who and the Daleks Book* is now on sale in the United States. Howard Lee gives us a sneak preview . . .**

"Exterminate, EXTERMINATE!" To many *Doctor Who* fans that can only mean one thing – the call of the Doctor's most feared enemies, the Daleks. They have hunted the Doctor for the last twenty-five years, their attempts to kill him unsuccessful, their plans to subjugate the Universe thwarted at every turn. This book by John Peel and Terry Nation, the creator of the Daleks, is a definitive and complete history of their quest.

The book tells of the first appearance of the Daleks in December 1963 and continues to show the impact of Terry Nation's creations today. The book features a complete listing of all Dalek television stories, although it's unfortunate that the recent *Remembrance of the Daleks* was not transmitted in time for inclusion, as it is an important link in the Dalek saga.

Aside from the episode listing, the book takes you behind the scenes of each story for a closer look at the challenges met by Terry Nation and the entire production staff at the time of each story. It moves from the problems creating the original design by Raymond Cusick to Sydney Newman's objections to 'bug-eyed monsters' appearing in the show. Terry Nation also cites his objections to Douglas Adams' script editing on *Destiny of the Daleks,* putting in silly lines and having the Doctor read a book by Oolon Colluphid.

The real centrepiece of the book is the history of the Daleks, a section which puts all the storylines together and forms a complete history, from the Kaled/Dalek war to the final battle that destroyed Skaro. It also describes the Daleks' rise to power in the galaxy, their battles with the Mechanoids and the Movellans and through it all, the role the Doctor played in their history.

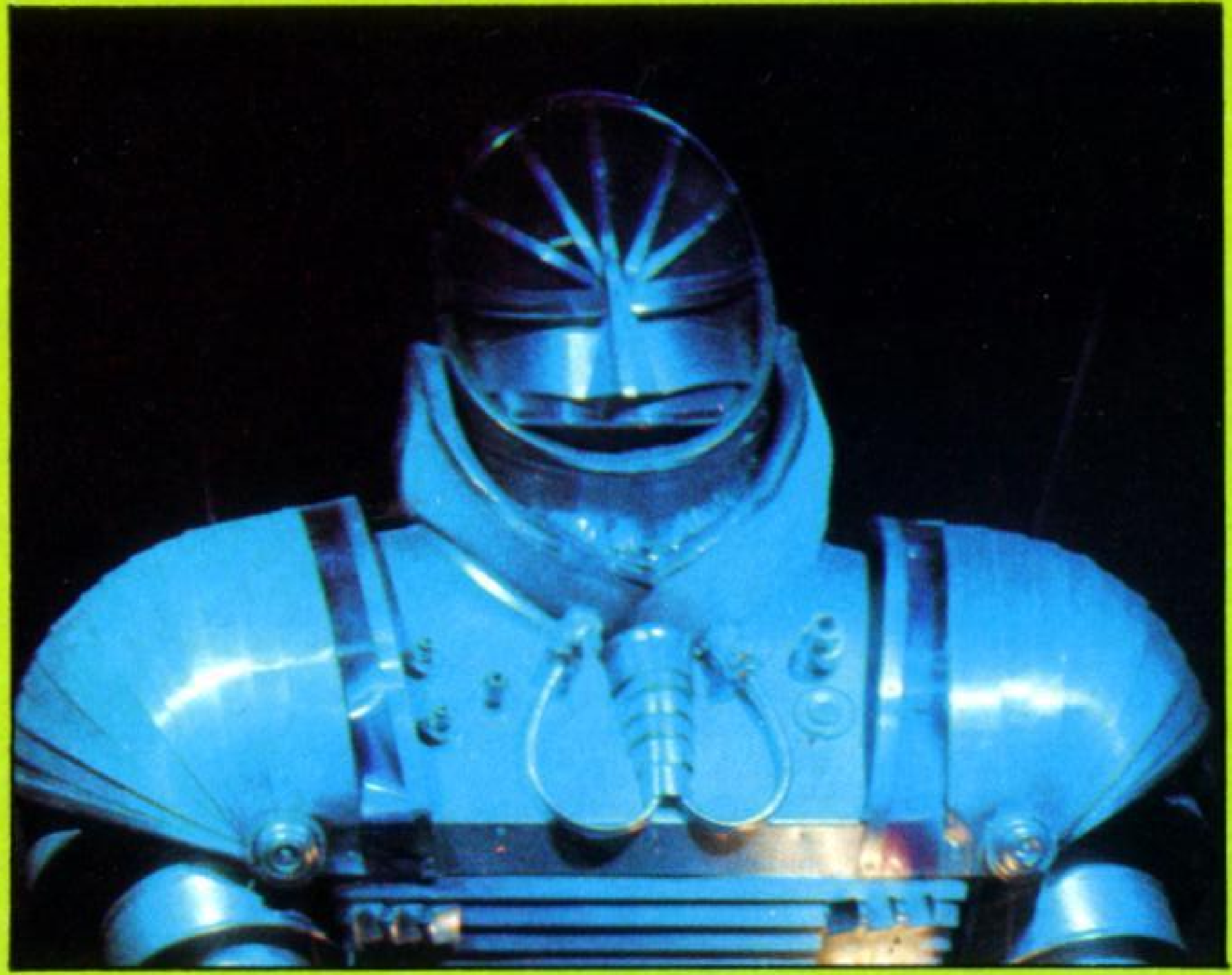
This would perhaps be enough for any regular book but John Peel and Terry Nation did not stop there. It also includes the *TV21* comic stories, both Dalek films with Peter Cushing playing Doctor Who, the first two official stage plays, plus a look at the projected American series featuring the Daleks, which never materialised. Called *The Destroyers,* it involved the Earth's war with the Daleks, with the Special Space Security force on call to investigate any reports of Dalek activity.

For me, the best part of the book is the beginning where author John Peel describes growing up with the Daleks. John relates the days of waiting for Saturday afternoons to come round, getting hooked on the Daleks as soon as he saw them, Dalekmania and how, at a birthday party in 1964, everything stopped so the guests could all watch *Doctor Who.* Now that's loyalty! For him, working on a Dalek book with Terry Nation is a dream come true.

As a personal remembrance I can tell you I first saw the Daleks in the States in 1966. It was the film Daleks that caught me and I was instantly hooked on the malevolent destroyers. But in the U.S. in 1966 people just couldn't understand what I was talking about, so I'm glad I can review this book. All fans of *Doctor Who* and the Daleks should pick up this book or they will be **"EXTERMINATED, EXTERMINATED!"**

Howard Lee is co-ordinator of Brit TV in Chicago, currently organising a media convention for the end of May (see Rel-Time, *Page 8).* The Official Doctor Who and the Daleks Book *is published by St. Martin Press at $12.95 (240 pages, 85 black and white photographs). A British version will be printed with a new cover by W.H. Allen later this year.*

EPISODE GUIDE



SEASON 12: TOM BAKER

Code	Story Guide	No. of. Episodes	Novelised	DWM REFERENCES			Original transmission Dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
4A	**ROBOT** by Terrance Dicks Dir: Christopher Barry S.Ed.: Robert Holmes	4	*The Giant Robot* by Terrance Dicks	92			28.12.74 18.1.75	Harry Sullivan (Ian Marter) appears. Benton promoted to Warrant Officer. First story using video tape on location. 75th story; first episode first transmitted the day following showing of *Planet of the Spiders* compilation.
4C	**THE ARK IN SPACE** by Robert Holmes Dir: Rodney Bennett Prod: Phillip Hinchcliffe	4	Ian Marter				25.1.75 15.2.75	Original story by John Lucarotti. First story in the Ark – story leads directly into *The Sontaran Experiment*. Third story to be made in the season.
4B	**THE SONTARAN EXPERIMENT** by Bob Baker and Dave Martin Dir: Rodney Bennett	2	Ian Marter	133			22.2.75 1.3.75	Originally called *The Destructors*, last appearance of Kevin Lindsay who played both Sontarans, Styre and the Marshall, Glyn Jones played Krans. First story to be filmed entirely on location (Dartmoor). Newly designed Sontaran mask used.
4E	**GENESIS OF THE DALEKS** by Terry Nation Dir: David Maloney	6	Terrance Dicks	69			8.3.75 12.4.75	First Davros story. Michael Wisher played Davros, Peter Miles, Nyder. Guy Siner played General Raven and Hilary Minster a Thal soldier in Episode 3. The freeze frame sequence used for the end of Episode 2 – Sarah Jane falling from rocket gantry – was shot at Ealing.
4D	**REVENGE OF THE CYBERMEN** by Gerry Davis Dir: Michael E. Briant	4	Terrance Dicks	97			19.4.75 10.5.75	David Collings played Vorus, Kevin Stoney, Tyrum. Ronald Leigh-Hunt played Stevenson. Michael Wisher played the voice of the space captain and also Magrik. Extensively re-written by Robert Holmes, the story was originally set in a casino in space. First use of gold dust against Cybermen.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives**: All episodes exist in broadcastable format for stories from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

INTERGALACTIC ADVENTURE AND INTRIGUE FROM STEVE PARKHOUSE AND JOHN RIDGWAY
With an after-word by Colin Baker
DOCTOR WHO™
VOYAGER
THE GRAPHIC NOVEL
ON SALE SOON
IT'S OUT OF THIS WORLD